

THE MIRROR OF GESTURE

BEING THE ABHINAYA DARPAṆA

OF NANDIKĒŚVARA

Translated into English by

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and

DUGGIRĀLA GOPĀLAKRISHNĀYYA

With Introduction and

Illustrations

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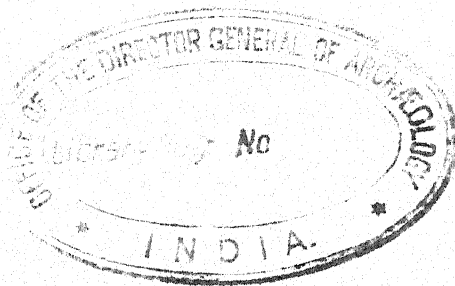
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PREFACE TO THE SECOND EDITION

THE first edition of *The Mirror of Gesture* having long been out of print, a new edition has been called for. In the meantime Mr. Manmohan Ghosh has published in the Calcutta Sanskrit Series, No. 5, 1934, an edition of the text of the *Abhinaya Darpaṇa* based on several Devanāgarī manuscripts, accompanied by an introduction, a translation, and valuable notes. He shows that the work in any case goes back to the thirteenth century, and may be very much older. Mr. Ghosh's work will be indispensable to every student who proposes to make a critical examination of the text, which in this edition differs in several respects, both of addition and omission, from that of the Telugu publication on which *The Mirror of Gesture* was based. In the present edition additions have been made to the Introduction, and the translation has been here and there revised in accordance with the original Sanskrit of the Telugu edition and with the renderings by Mr. Ghosh; the latter are in some respects an improvement on our own, but I cannot agree with them in all respects, as appears in the now added latter part of the book which deals with the primary positions and movements of the feet.

My collaborator, Mr. Duggirāla Gopālakrishnayya, is no longer living. I do not know the exact date or circumstances of his death, but cannot refrain from paying a brief tribute of very high respect to his strength and purity of character, and intellectual attainments. He was already what can nowadays be rarely said of young Indian students, an educated Indian before he came to Europe, and was therefore in a position rather to gain than lose by the European experience which has too often a culturally destructive effect on the already anglicised victim. He took an M.A. degree at the University of Edinburgh, and returned to India after five years' absence. He realised with a profound shock the unhappy condition of the people of India, and felt that they had been poisoned by false education; he felt that he himself must

"purge himself of all the foreign matter" that he had assimilated. Henceforth he regarded every problem with purely Indian eyes. He joined the National Congress, adopted the programme of Non-violence, and devoted himself to social service. In connection with the Chirala-Perala tragedy,¹ when fifteen thousand inhabitants of the two villages of Chirala and Perala evacuated their homes rather than accept a municipal constitution and unbearable taxation, Gopālakrishnayya was tried twice for sedition in 1921, and imprisoned on both charges for periods of a year and of nine months running concurrently. I cannot tell how much this imprisonment may have been an ultimate cause of his death, but it is certain that his health was greatly impaired, and as he himself said "I never thought that such a hell existed on earth."

Gopālakrishnayya was a very gifted speaker in Telugu as well as in English; he was accustomed to make his points by means of pertinent and witty Paurāṇic analogies easily caught by his audiences, and even by means of an application of Indian aesthetic theories to social and economic problems. In the course of one of the trials he said: "Wealth consists of utilities; and utilities are 'appropriated.' Appropriation is consumption. The commodity, material or immaterial, must cease to exist; that is to say that when we impart value to things we decree their death . . . a change of name and form. When mankind finds themselves in the economic mood that we are in now, it is the destruction of all things that is ordained. It is *laya*; the *layakartā* is Rudra. And the leaders of mankind are now all Rudras (i.e., 'destroyers') not of good but of evil. Such is the case with De Valera, Lenin, Gandhi, and Zaghul Pasha." He added justly that "This thesis can be understood only by a typical Indian audience unlettered though they may be in your (i.e. the judges') opinion, but perfectly capable of comprehending by virtue of the equipment of their mental and moral constitution." Later he also said: "I recognise your law in so far as it is in tune with our national *Swadharma* (i.e. innate character and calling). If you think I have offended your law, it is not to defy

¹ See Krishna Rao, V.G., *The Chirala-Perala tragedy; an episode of voluntary exile*, Ganesh and Co., Madras, 1922 (with three portraits).

it in a spirit of scorn or contempt, but to provoke it to purge itself of its erratic form and evil import, and attune it to that of our own. . . . India exists and shall exist as a racial unit in this universe. . . . Our moral ideal does not consist of our own emancipation, and even at that, political emancipation alone . . . but directs itself towards the achievement of the emancipation of all existence from its phenomenal bondage. It is not the common political suffering that is to weld together the Hindu and the Muslim, like the Greeks of old during the Persian invasions, but the mutual respect, regard, and love for each other's Dharma and the necessity of its individuated preservation that can and shall achieve it. Swarāj (i.e. autonomy) therefore, means the preservation of Hindu Dharma, Muslim Dharma, Christian Dharma, Parsi Dharma, Sikh Dharma, in short the Swadharma of all, and a coordinated federation of all, which are now being threatened with destruction by a godless philosophy, industrial anarchy, and spiritual famine that beset the world at the present moment. We shall achieve it by Nishkāma Karma, action without a longing for the fruit; and then tell me, Sir, where do hatred and contempt come in the performance of such an action?"

These matters may seem to be irrelevant to the present work; but in the first place I feel it no less than my duty to indicate in some way Gopālākṛishnayya's mental stature; and in the second place, it must be remembered that the modern division of life into water-tight and severally independent compartments is a mere affection and aberration of truth; the traditional arts of a people are not an excrescence upon their life, but an integral part of it. As Gopālākṛishnayya himself expresses it, "life is a complex phenomenon in which all the apparently autonomous aspects, social, political, economical, moral *and aesthetic* are interlaced and intertwined together in such a manner that action in one aspect will have momentous incidence in all the others." Or in the words of Plato, "a new kind of music is to be guarded against as endangering the whole of the constitution." It is by no means with the intention of facilitating the imitation of Indian dancing in the West,—where "Oriental" dancing, side by side with "Greek," "Egyptian," and other mannerisms of all sorts now form a

recognized part of the curricula of dancing schools and of stage production,—but rather in illustration of the general principles of an art of communication by gesture, and of all traditional and normal arts, and rather for those who wish to understand than merely to play with Oriental cultures, that the present volume is designed. Its significance for Western readers can hardly be better indicated than in the following notice of the first edition, which appeared in the *Burlington Magazine*, Volume 31, December, 1917, over the signature "H. H. C.":

If ever English readers may hope to understand Indian dancing and acting—the gesture and posture that are as eloquent in statuary as in dramatic exhibition—here is the book that will bring light. But may the Englishman ever hope to understand those twin arts? We have so much to unlearn before we can begin to learn that the task seems impossible. Accustomed to the divorce between art and religion, to the display of emotional, "personal," "impressionistic" or "inspirational" acting, to the purely superficial significance of "spontaneous" movements and attitudes, and in ourselves more dumb in gesture than any people on the earth, we are sadly unfitted to understand this "Natya," or acting and dancing, which is a path between the external and the spiritual, a fixed and rigorous code of minutely significant movement. The spectator, clearly, must be immensely learned, for every movement has many meanings, and the combinations are inexhaustible. But learning and memory are not sufficient. The power to understand this art (or any other) is inborn, the reward of merit gained in a former life. "Art," writes Dr. Coomaraswamy, "and the understanding of art, are always the result of a long, united, and consistently directed effort, and nothing can be done unless the artist and the spectator share a common inspiration." More, the critic Dhananjaya says that the essential characteristic of aesthetic emotion is a timeless delight, akin to that of experience of union with the Brahman; and the experience of it has nothing to do with the perfections of the actor or the aim to produce a beautiful effect. It arises from the audience's own effort, "just as in the case of children playing with clay elephants, whose imagination bestows upon their toys a varied and abundant life."

The actor or dancer, then, is like the priest—a channel for the divine power, not a displayer of his own personality. The audience shares in his

performance, as the congregation shares in the service, each spectator making his own spiritual acts. In this light the technique of an art comes to look entirely different from what it appears to the common Western opinion. It is the ritual, not the trick of expression. And perhaps, after all, the best service which this admirably written and illustrated book can do for Western readers is to bring them a step nearer the comprehension of the Indian view of art. It will help, no doubt, to the understanding of this gesture and that which is seen in statuary; but it would not, I think, make it any easier for an inexperienced Englishman to understand a performance of Indian acting and dancing. An elaborate apparatus of index, cross-references, and what not, might, with the labour of a prodigious memory, make some few movements recognizable. But we have not acquired that sort of merit in a former life; we cannot share a common inspiration. All we can hope to do (and it is well worth doing) is to master, so far as may be, the Indian idea of art, and see how and where it may bring order into the chaos of Western art.

ANANDA K. COOMARASWAMY

Boston, June, 1936



INTRODUCTION

MR. GORDON CRAIG, who understands so well the noble artificiality of Indian dramatic technique, has frequently asked me for more detailed information than is yet available in this too long neglected field.

"If there are books of technical instruction," writes Mr. Gordon Craig, "tell them to me I pray you. The day may come when I could afford to have one or two translated for my own private study and assistance. I dread (seeing what it has already done in other arts here) the influence of the finished article of the East; but I crave the instruction of the instructors of the East. The disastrous effect the Chinese porcelain and the Japanese print has had on us in painting we must try to avoid in this theatre art . . . You know how I reverence and love with all my best the miracles of your land, but I dread for *my* men lest they go blind suddenly attempting to see God's face. You know well what I mean, I think. So I want to cautiously open this precious and dangerous (only to us queer folk) book of technical instruction before the men go crazy over the lovely dancers of the King of Cambodia, before the 'quaintness' tickles them, before they see a short cut to a sensation. If only you knew how unwilling these men of the theatre (most of all those dissatisfied with the old sloppy order) were to face the odds, and how they long to escape obligations (your phrase in 'Sati') you would almost make a yearly tour of England crying 'Shun the East and the mysteries of the East.'"¹

While we still lack a complete and adequate translation, and even a satisfactory edition, of the "Dramatic Science" (*Nāṭya Śāstra*) of Bharata, the present version of a shorter compendium known as "The Mirror of Gesture" (*Abhinaya Darpaṇa*) of Nandikeśvara may be of use as an introduction to Indian method.

The dramatic scriptures of India were framed by Brahmā at the request of the lesser gods, at the very beginning of the Treta Yuga, the last aeon before the present. This event is described as follows in the first chapter of the "Nāṭya Śāstra" of Bharata:

¹ Extract from a letter written in 1915.

When Brahmā was a Sage in the Kṛta Age, and when Vaivasvata Manu was preparing for the Treta Age, when popular morality is in the grasp of greed and of desire, and the world is deluded by envy, by resentment, and by weal and woe, when the Devas, Dānavas, Gandharvas, Yakṣas, Rākṣasas, Mahoragas, and the Lokapālas entered upon Jambu-dvīpa, then Indra and the other Devas said to Brahmā: "We desire a pastime to be seen and heard. This matter of the Four Vedas should not be heard by Śūdras, pray therefore shape another and a fifth Veda for all the castes."

Saying to them, "So let it be," and turning away from Indra, he who knows the essence of every matter, seated in Yoga posture, called to his mind the Four Vedas, thinking, "Let me make a Fifth Veda, to be called Nāṭya (Drama), combined with epic story, tending to virtue, wealth, (pleasure and spiritual freedom), yielding fame—a concise instruction setting forth all the events of the world about to be, containing the significance of every Scripture, and forwarding every art." Thus, recalling all the Vedas, the Blessed Brahmā framed the Nāṭya Veda from the several parts of the Four Vedas, as desired. From the Ṛg Veda he drew forth the words, from the Sāma Veda the singing, from the Yajur Veda gesture,² and from the Atharva Veda the flavour.

This science was communicated by Brahmā to Bharata and to his hundred sons, and it was first used at the Flag Festival of Indra, to celebrate the victory of the Devas in battle against the Dānavas. When, however, the Dānavas found that the drama depicted their own defeat, they remonstrated with Brahmā, and this afforded occasion for an explanation of the true character and significance of dramatic art—not to flatter any party, but to represent the true and essential nature of the world. Brahmā explains to the Dānavas:

"This play is not merely for your pleasure or the pleasure of the Devas, but exhibits mood (*bhāva*) for all the Three Worlds. I made this play as following the movement of the world (*loka-vṛttānukāraṇam*), whether in work or play, profit, peace, laughter, battle, lust, or slaughter; yielding the fruit of righteousness to those who follow the moral law, pleasure to

² The Vedic Sacrifice was essentially a mimesis, so that we find, for example, in the *Kauṣītaki Brāhmaṇa*, XVII, 6, that the sacrificial priests are described as "dancing" (*ninartayanti*); but how little this "dancing" was a matter of mere entertainment may be realised from *Jaiminiya Brāhmaṇa*, II, 69-70, where the Progenitor and Death are engaged in opposing sacrifices, and the latter is defeated because of what on his part was "sung to the harp, or enacted (*nṛiyate*), or done, vainly" (*vṛihā*).

those who follow lust, a restraint for the unruly, a discipline for the followers of a rule, creating vigour in the impotent, zeal in warriors, wisdom in the ignorant, learning in scholars, affording sport to kings, endurance to the sorrow-smitten, profit to those who seek advantage, courage to the broken-willed; replete with the divers moods (*bhāvas*), informed with the varying passions of the soul, linked to the deeds of all mankind, the best, the middling, and the low, affording excellent counsel, pastime, weal and all else.

This drama shall be the source of all counsel in matters of flavour (*rasa*), mood (*bhāva*), and every rite; it shall serve as a timely resting-place for those who are grieved, weary, unhappy, or engaged in an arduous discipline; bestowing righteousness, renown, long life, fortune, increase of reason; affording counsel to the world. That which is not to be found herein is not knowledge, nor craft, nor wisdom, nor any art, nor deeds, nor Union (*yoga*).

I made this drama according to the Seven Lands, and so you should not feel resentment towards the Immortals. The drama is to be understood as witnessing the deeds of Gods and Titans, kings of the spheres, and Brahma-prophets. Drama is that which accords with the nature (*sva-bhāva*) of the world, with its weal and woe, and it consists in movements of the body and other arts of expressive gesture (*abhinaya*). The theatre is such as to afford a means of entertainment in the world, and a place of audience for the Vedas, for philosophy, for history, and other matters.”³

He adds that no performance should be begun without fulfilling the Office of the Stage (*raṅga-pūjā*), and that those who neglect this ritual will be ruined.

In a following chapter Bharata explains, in connection with the building of the theatre, how it is that the behaviour of the artist must of necessity be studied, and not impulsive; for the human actor, who seeks to depict the drama of heaven, is not himself a god, and only attains to perfect art through conscious discipline: “All the activities of the gods, whether in house or garden, spring from a natural disposition of the mind, but all the activities of men result from the conscious working of the will; therefore it is that the details of the actions to be done by men must be carefully prescribed.”

³ Cf. *Mālavikāgnimitra*, I, 4, “Broadly speaking, the drama (*nāṭya*) alone affords satisfaction to people of diverse tastes” (*bhinna-rucer janasya*).

Indian acting or dancing—the same word, Nāṭya, covers both ideas—is thus a deliberate art. Nothing is left to chance; the actor no more yields to the impulse of the moment in gesture than in the spoken word. When the curtain rises, indeed, it is too late to begin the making of a new work of art.⁴ Precisely as the text of the play remains the same whoever the actor may be, precisely as the score of a musical composition is not varied by whomsoever it may be performed, so there is no reason why an accepted gesture-language (*aṅgikābhinaya*) should be varied with a view to set off advantageously the actor's personality. It is the action, not the actor, which is essential to dramatic art. Under these conditions, of course, there is no room for any amateur upon the stage; in fact, the amateur does not exist in Oriental art.

Granting, of course, a variety of natural capacity, there naturally appears to be less difference between the good and bad actor than we are accustomed to observe in modern Europe, because the actor who merely exhibits *himself* is eliminated altogether. The difference, however, exists, and the Indian connoisseur is as sensitive to every shade of it as the western critic to the wider range of variation on the European stage. The perfect actor has the same complete and calm command of gesture that the puppet showman has over the movements of his puppets; the exhibition of his art is altogether independent of his own emotional condition, and if he is moved by what he represents, he is moved as a spectator, and not as an actor.⁵ Excellent acting wears the air of perfect spontaneity, but that is the art which conceals art. It is exactly the same with painting. The Ajantā frescoes seem to show unstudied gesture and spontaneous pose, but actually there is hardly a position of the hands or of the body which has not a recognized name and a precise significance. The more deeply we penetrate the technique of any typical Oriental art, the more we find that what appears to be individual, impulsive, and 'natural,' is actually long-inherited, well-considered, and well-bred. Under these conditions life itself becomes a ritual. The Indian actor relies only to a very

⁴ This general principle holds good even where an author acts his own play.

⁵ *Sāhitya Darpaṇa*, III, 20.

small extent on properties, and still less on scenery. Referring to this, Bābu Dinesh Chandra Sen remarks with justice of the Bengālī Yātrās, that these folk-plays "without scenery, without the artistic display of costumes, could rouse emotions which nowadays we scarcely experience while witnessing semi-European performances given on the stages of the Calcutta theatres."⁶ Similarly in the Kathakālī plays, hand gesture "makes them essentially independent of the need of stage settings. Every situation, every visible and invisible thing is suggested to the public by means of gestures. Forest, ocean, village, palace, garden, street, hall, stable and road appear as if by magic... No elaborate stage arrangements, no revolving scene, no complex mechanism can give a more convincing illusion" (Boner, *Kathakālī*, p. 64).

But it is not merely in connection with folk-plays that accessories are needless. Let us take a few episodes from the "Śakuntalā" of Kālidāsa and see how they are presented. The "Watering of a Tree" is to be acted according to the following direction: "First show *Nalina-padmaḥśa* hands palms downwards, then raise them to the shoulder, incline the head, somewhat bending the slender body, and pour out. *Nalina-padmaḥśa* hands are as follows: *Sukātundā* hands are crossed palms down, but not touching, turned a little backward, and made *Padmaḥśa*. To move the *Nalina-padmaḥśa* hands downwards is said to be 'pouring out.'" The action indicated is practically that of the extreme left-hand figure in Plate XII of the India Society's "Ajanta Frescoes" (Oxford, 1915), but the actress, of course, only makes believe to lift and pour, she does not make use of an actual vessel. "Showing Fear of a Bee" is to be acted as follows: "Move the head quickly to and fro (*Vidhutam*), the lips quivering, while *Patāḥśa* hands are held unsteadily against the face, palms inward." "Gathering Flowers" is to be acted as follows: "Hold the left hand horizontally in *Arāla*, the right hand in *Haṃśāsya*, extended forward at the side." The left hand here represents a basket, and imaginary flowers are picked with the right hand and transferred to the left. "Mounting a Car" is to be shown as follows: "The knees are to be raised, the leg

⁶ "History of Bengali Language and Literature," 1911, p. 733.

being bent and lifted, so that the knee is level with the chest, and there held; and then the same is done with the other foot.”⁷

It should be noted throughout that the words *Nāṭya*, etc., imply both acting and dancing; we find for example in the *Karpūramañjarī*, I, 26, 10, the stage direction “He registers (literally ‘dances’) contemplation” (*dhyānam naṭayati*),—no doubt by means of immobility and the *nimilita* eye,—and this means just the same as the stage direction in the *Kundamālā*, I.28 f., “Registering (literally ‘gesticulating’) contemplation” (*dhyānam abhinīya*). We have used the word ‘dance’ in our translation only for want of any English word combining the ideas of dancing and acting. The reader will go far astray if he understands by dancing anything but a rhythmic shewing, or mimesis. Indian acting is a poetic art, an interpretation of life, while modern European acting, apart from any question of the words, is prose, and imitative in a different sense.

It is needless to say that the appeal of the Indian actor’s art can only be felt by a cultivated audience; it is for this reason that it possesses so little interest for the ordinary European spectator, who remains from beginning to end of the performance—if he remains so long—an outsider. The Indian artist is a professional, and he works for an audience of unsparing critics. The fact that dancing or pantomime is a learned art appears in all the literature, and the accomplished actor must be accomplished in many things. In “The Mirror of Gesture,” for example, the various definitions are constantly supported by the remark, “This is the view of those who are learned in the Bharatāgama.”⁸ It must not be imagined on this account that Indian Nāṭya served or serves only for the entertainment of an academic circle. This may have been the case with the old court dramas, but it was not so with Nāṭya in general, which corresponded to the common and collective need of the folk. Where such a need is felt, there

⁷ Śukatuṇḍa, Padmakōśa, Arāla and Hamsāsya hands, and the Vidhuta head are explained in the text of the “Mirror of Gesture” translated below. The above stage directions are from Rāghavabhāṭṭa’s “Arthadyotanikā,” a commentary on Śakuntalā, printed in the “Abhijñāna Śakuntalā” edited by M. R. Kale, Bombay, 1925.

⁸ Phrases of this nature, which are constantly repeated, are generally omitted in our translation.

arises a common and collective art, that is to say, an art which is not, indeed, practised by everyone, but is understood by everyone. The Indian actor, despite the apparent complexity of the gesture-language, makes no movement of which the meaning is incomprehensible to an Indian audience, while the subject-matter — religious, epic, or erotic — is common ground for all. But the knowledge of technique and theme is not alone sufficient, without imagination; and according to the Indian view, the power to experience aesthetic emotion is inborn, it cannot be acquired by mere study, being the reward of merit gained in a former life.⁹ Whether or not this be true of the individual, it is certainly true of human communities, where no great art ever yet sprang into being out of nothing in a single generation.

Art, and the general understanding of art, are always the result of a long, united, and consistently directed effort, and nothing can be done unless the artist and the spectator share a common inspiration. How far this is assumed to be the case in India may be gathered from the remarks of the dramatic critics such as Dhanamjaya, who pours scorn upon the spectator who seeks in drama the statement of fact rather than the experience of joy,¹⁰ and says that this experience depends upon the spectator's own capacities, and does not arise from the perfections of the hero, or because the work was deliberately designed to create a beautiful effect; it is their own effort by which the audience is delighted, just as in the case of children playing with clay elephants, whose imagination bestows upon their toys a varied and abundant life.¹¹ Those who lack imagination are said to be no better than furniture, walls, or stones.¹²

⁹ "Knowledge of Ideal Beauty," says Blake, "is not to be acquired. It is born with us."

¹⁰ The *Sāhitya Darpaṇa* (III, 2-3), a mediaeval Indian treatise on rhetoric, poetry and dramatics, defines the "tasting of flavour" (*rasāsvādāna*) as follows: "The fruition of flavour is theirs whose knowledge of absolute values is innate; it is self-revealed as an intellectual ecstasy (*ānanda-cin-maya*) devoid of conceptual contacts, at the summit of being; born of one mother with the fruition of God, its life is as it were a flash of blinding lightning of transmundane origin, impossible to analyse, and yet in the likeness of our very being."

¹¹ *Daśarūpa*, i, 6, and iv, 47-50 and 90. For the general question of aesthetic emotion, see also the *Sāhitya Darpaṇa* of Viśvanātha Kavirāja, (Calcutta, 1875); Regnaud, *La rhétorique sanskrite*, Paris, 1884; De, S. K., *Sanskrit Poetics*, London, 1923; and my *Transformation of Nature in Art*, 2nd ed., Cambridge, 1935.

¹² Dharmadatta, quoted *Sāhitya Darpaṇa*, III, 8.

The old Indian dramatic art survives, although precariously, in the Kathakali of the Malabar provinces, and particularly at the Kerala Kalāmaṇḍalam near Trichūr. Numerous publications in recent years, notably those of Meerwarth, Boner, and Poduval, have contributed to a better knowledge of this magnificent inheritance. As remarked by Miss Boner, "Kathakali still preserves the essentials of the artistic principles and technical means of expression used in the classical Indian dance and drama... a still living form of the original unity of music, dance and drama... Mythological subjects, dealing with a supernatural world which would cause despair to any Western stage producer are their familiar atmosphere." The faces of the actors are so made up as to become to all intents and purposes masks, and are nevertheless "full of life and expression. All human emotions well up into the sculptured features, as if portrayed by the delicate and knowing touch of a master hand... their repertory is inexhaustible. Kathakali is still alive with the religious consciousness of a whole nation and has the great form and integrity which only anonymous art can achieve through centuries... it was always a symbolic religious art, in which divinity was transubstantiated into visible form,"—which reminds us of Plotinus' dictum, that "Pheidias wrought the Zeus upon no model of sense but by apprehending what form Zeus must take if he chose to become manifest to sight."

Authentic Indian acting, however, survives in the 'Nautch,' a form of dance which sets forth a given theme by means of song and gesture combined. Performances of this kind do not correspond very closely to modern European conceptions of the dance, which belong rather to what is called in India mere *Nṛtta*, rhythmic movement without a theme and therefore without "flavour." The Indian *Nācī* (Nautch-girl, *bayadère*) generally exhibits an alternation of *Nṛtta* and *Nṛtya*. The latter, together with the sister art of music, must be regarded as representing the most perfect form of old Indian practical aesthetic culture now surviving, and one of the most beautiful and moving arts that maintain a precarious existence in a world that is "thinking of something else." There are still innumerable Indian temples where the ritual dancing of *Devadāsīs* before the image is a part of the

regular daily office; while in orthodox circles the Nautch is still an indispensable element in all festivities such as weddings and coronations. The Nautch is a direct survival of the old Indian Nāṭya. But the material of the classic drama is rarely if ever presented at the present day, the theme of the modern Nautch being most often Vaiṣṇava. The development of Nāṭya is thus analogous to that which has taken place in painting and poetry.

The student of Indian dramatic technique who visits India will find that not much can be seen without a liberal expenditure of time and trouble; for as with the other arts of India, whatever survives can only be found in the most out-of-the-way places, not yet completely subjected to the contagion of "civilisation." The art of the Parsee theatres, chiefly exhibited in large towns such as Bombay and Calcutta, is only nominally Indian. The scenery and costume are elaborate, incongruous, and tawdry; the music and the ballet hybrid; and the acting, though sometimes clever, generally ill-informed and insensitive.¹⁸

It may be remarked here that it is very usual for Indian singers, other than dancers, to accompany their singing with gesticulation. This is of two kinds, of which the first, quite distinct from what is spoken of in the present treatise, is a hand movement reflecting the musical form; this expression of empathy (*sādharaṇya*) is sometimes very impressive or graceful, but sometimes exaggerated. The second, known as *bhāva batānā* or 'shewing moods' is of the type here described as *abhinaya*, or 'gesture' and differs from Nāṭya only in the greater relative importance of the music and the words.

It should be needless to say that the language of gesture employed in the dramatic dance,—where as the *Karpūramāñjarī* expresses it, the words inhere (*antar-nihita*) in the limbs,—is based on natural and expressive movements; for example, what is called in our text the *Haṃsāsya* hand, and corresponds to the "sign of demonstration, or exposition" (*vyākhyāna, vitarka, or cin mudrā*) in iconography, is

¹⁸ It may be remarked that the few attempts that have so far been made to exhibit Indian drama on the English stage have merited similar criticism. For an account of the modern theatre see Guha-Thakurta, P., *The Bengali Drama*, London, 1930.

used in ordinary conversation, whenever a point is to be made, just as the Western preacher makes his "points," by touching the fingers of the left hand with the forefinger of the right. Such motions must have been elaborated and codified at a very early date; and later on we find that the art of silent communication by means of signs, which is in effect a "deaf and dumb language," and just like the American Indian hand-language, was regularly regarded as one of the "sixty-four arts" which every educated person should have knowledge of. References to the everyday use of this gesture language (*hasta-mudrā*, Pali *hattha-muddā* = "hand-sign") abound in Indian literature. We find for example in Jātaka No. 546 (J. text, VI, 364) that the Bodhisattva, seeing a woman suited to be his wife, reflected: "Whether she be wed or not I do not know; I will ask her by hand-gesture (*hattha-muddā*), and if she is wise, she will understand.' So standing afar off, he clenched his fist (*mutṭhi*). She understood that he was asking whether she had a husband, and spread out her hand," thus indicating that she was unmarried. Here the "fist" was probably the same as our *śikhara* hand, which is described as a "fist" (*muṣṭi*) with the thumb raised, and means precisely "husband"; and the "outspread" hand would be the *patāka* hand, one of the meanings for which is "without a refuge," i.e. "having no husband." So it is clear that the Bodhisattva was employing an already established and conventional language of gesture, and this is what *muddā* as an art or accomplishment always implies.¹⁴

Certain of the dance poses possess not merely a general linguistic, but also a special hieratic significance. These poses, chiefly of the hands, are spoken of as *mudrās* (signs), and are more or less familiar to students of Hindū iconography. It is, however, scarcely realised how closely connected are the dancing and the sculpture. Many of the

¹⁴ See my *Mudrā, muddā*, in Journ. Am. Or. Soc., 48, pp. 279-281. A needless mystery has been made of a very simple matter, and the term *hattha-muddā* is still continually mistranslated by students of the Pali Buddhist texts; Woodward, *Udāna: Verses of Uplift*, P.T.S., 1935, p. 38, note 2, with reference to a passage in which *hattha-muddā* is listed as an art (*sippa*), is altogether beside the mark in saying "grips." The hand-gesture is a means of communication employed by persons who are emphatically *not* in contact with one another, as in the Jātaka passage cited above, and equally in the case of the communication that takes place between the dancer and the audience.

gods are themselves dancers, and, in particular, the everlasting operation of creation, continuance, and destruction—the Eternal Becoming, informed by All-pervading Energy—is marvellously represented in the dance of Śiva. He also exhibits dances of triumph and of destruction. Kālī, likewise, dances in the burning ground, which we understand to signify the heart of the devotee made empty by renunciation. In RV. x, 72, 6 the creative activity of the Gods, from which the dust of the world arises, is compared to that of the trampling feet of dancers (*nṛtyatām iva*). Śrī Krishna dances a dance of triumph following the victory over Kāliya, and another General Dance, with the milkmaids of Brindāban, who are the souls of men.

Most of the dances just mentioned, however, except the Rāsa Maṇḍala or General Dance last spoken of, are Tāṇḍava dances and represent a direct cosmic activity. Those of the Nṛtya class, which set forth in narrative fashion the activities of Gods and Titans, or exhibit the relationships of hero and heroine “so as to reveal an esoteric meaning,” are for the most part Lāsya dances performed by the Apsarās of Indra’s paradise, and by the Devadāsīs and Nācnīs upon earth. It will be seen that in all cases the dance is felt to fulfil a higher end than that of mere entertainment: it is ethically justified upon the ground that it subserves the three immediate ends of life, and spiritually because of its metaphysical content which has to do with man’s last end, and this view of Nāṭya is plainly stated in Tiruveṅkaṭācāri’s preface translated below. The arts are not for our instruction, but for our delight, and this delight is something more than pleasure, it is the godlike ecstasy of liberation from the restless activity of the mind and the senses, which are the veils of all reality, transparent only when we are at peace with ourselves. From the love of many things we are led to the experience of Union: and for this reason Tiruveṅkaṭācāri does not hesitate to compare the actor’s or dancer’s art with the practice of Yoga. The secret of all art is self-forgetfulness.

Side by side with this view, however, there has always existed in India a puritanical disparagement of the theatre, based upon a hedonistic conception of the nature of aesthetic emotion; and this party being now in full cry, and the Nautch, on the other hand, being threat-

ened by that hybridization which affects all the arts of India that are touched by western influence, the old Indian Nāṭya is not likely to survive for very much longer as a direct expression of a religious and aesthetic consciousness common to all classes. In recent years, however, a much greater interest has been taken in the whole subject of the Indian dramatic survivals, and conscious efforts are being made to ensure the preservation of Kathakālī; given a similar will and knowledge, it is not impossible that Kathakālī could be perpetuated in India as a treasured inheritance, much as the Nō drama has been revived and preserved in Japan, and the Wayang Wong by the devotion of princely patrons in Java. If this is to happen, action must be taken without delay, and before it is too late; and it must be realised that the salvation of any traditional art under modern conditions and in opposition to modern educational tendencies, is not a matter that can be trusted to chance. Endowment will be indispensable. For the time is near at hand when the evidences of a culture that was once inseparable from the everyday activities of doing and making will be found only in books and museums; it is hardly to be expected that the culture of the people themselves, any more than their social organisation, can much longer resist the destructive influences of "education" and the infection of western "civilisation."

All that is said in the present volume will serve only as an introduction to Indian dramatic technique and to Oriental acting in general. But we are encouraged to think that even so brief an introduction to an extensive science may prove of practical value to the many dramatists who are interested in the future of the European theatre; and though we have done all in our power to serve the ends of scholarship, our main purpose in publishing "The Mirror of Gesture" is to interest and assist the living actor — not that we suppose that it might be profitable for him to adopt the actual gesture-language of the East, but that it may inspire him with the enthusiasm and the patience needful for the re-creation of the drama in his own environment.

It remains to be said that our translation is based upon a Nāgarī transcript of the second Telugu edition of the "Abhinaya Darpaṇa" of Nandikeśvara, published under the editorship of the late Tiruveni-

kaṭācāri of Niḍāmaṅgalam. The translation is intended to be literal, but in the latter part, and occasionally elsewhere, is somewhat compressed by the omission of words that are not absolutely essential, or phrases that are constantly repeated, such as 'in the dance,' 'this hand is called,' or 'it is stated in the laws of dancing.'

My thanks are due to M. Victor Goloubew for the photographs reproduced on Plates I, III and VII(E), while the illustrations on Plates IV, V(A), X(B), XII(A), and XIII(A) are from photographs by the Archaeological Survey of India, XI(C, D) from photographs by the Archaeological Survey of Mysore, XII(B) from a photograph by the Archaeological Department, Gwāliar, IV, V(A), X(A) and XI(A) from India Office photographs.

ANANDA K. COOMARASWAMY



THE INDIAN EDITOR'S PREFACE

THE Bharata Śāstra, which is most dear to the Lord of Śrī, the Creator of every world, and which is the delight of every connoisseur in every world, has been brought into being by Śiva, Śambhu, Gaurī, Brahmā, Mādhava, Nandikeśvara, Dattila, Kohala, Yājñavalkya, Nārada, Hanuman, Vighnarāja, Subrahmaṇiya, Arjuna, and the daughter of Bāṇa (i.e. Uṣā) : these are the famous authors of our science. Notwithstanding this, it is known to everyone that in these days our people not merely neglect this lore as though it were of the common sort, but go so far as to declare it to be an art that is only suited for the entertainment of the vulgar, unworthy of cultivated men, and fit to be practised only by play-actors. But it is like the Union-science (*yoga-śāstra*) which is the means of attaining spiritual freedom (*mokṣa*) : and the reason why a science such as this has come to be regarded in such a fashion is that it is by movements of the body (*aṅgikābhinaya*) that the lineaments and interplay of hero and heroine, etc., are clearly exhibited, so as to direct men in the way of righteousness, and to reveal an esoteric meaning; obtaining the appreciation of connoisseurs and those who are learned in the lore of gesture. But if we understand this science with finer insight, it will be evident that it has come into being to set forth the sport and pastime of Śrī Krishna, who is the progenitor of every world, and the patron deity of the flavour of love; that by clearly expressing the flavour, and enabling men to taste thereof, it gives them the wisdom of Brahmā, whereby they may understand how every business is unstable; from which understanding arises indifference (*vairāgya*) to such business, and therefrom arise the highest virtues of peace and patience, and thence again may be won the Bliss of Brahma.

It has been declared by Brahmā and others that the mutual relations of hero and heroine, in their esoteric meaning, partake of the nature of the relations of master and pupil, mutual service and mutual understanding; and therefore this Bharata Śāstra, which is a means to the

achievement of the Four Aims of Human Life,—Virtue, Wealth, Pleasure, and Spiritual Freedom,—and the most exalted science, practised even by the Devas, should also be patronized and practised by ourselves.

So thinking, I resolved to restore the science to its former eminence, which has been day by day obscured. First of all was published “The Mirror of Gesture,” composed by one of the founders of the science, Nandikeśvara, to wit; but as it was not readily understandable by all, there have been introduced into this second edition pictures of the “Hands,” with descriptions, and also particulars of the occasion of their origin, race, patron deities, etc., mentioned in various works; and also combined hands, hands to indicate famous emperors, sacred rivers, trees; animals, such as the lion; birds, such as the swan; water-creatures, such as the crocodile; and a classification of “Heads.” In this way a total of four hundred and eight new verses have been introduced, and therewith a simple translation with easy Telugu words such as women and children can understand.

Besides this we have published another book, the *Bhārata Rasa Prakāraṇa*, in which the Nine Flavours are explained, with Telugu translations; and there exists a reference work of the nature of a commentary, written by Rāja Mannāru Guḍi Sabhāpataya Gāru, containing full explanations of such technical terms as *rāga*, *tāla*, *nāyaka*, *nāyaka*, *rasa*, etc. May those of the public who are connoisseurs both patronize and give us their encouragement.

Tiruvenkāṭa, Niḍamaṅgalam

A.D. 1887.

OM

MAY ALL BE WELL!

HAIL TO THE HOLY HAYAGRĪVA!

THE MIRROR OF GESTURE

DECLARED BY NANDIKĒŚVARA

The movement of whose body is the world, whose speech the sum of all language,

Whose jewels are the moon and stars—to that pure Śiva I bow! ¹

Indra.—I bow to Nandikēśvara, who dwells on Kailāsa's mount, the ocean of the essence of compassion, who reveals the meaning of the Laws of Dancing.

Nandikēśvara.—Welcome to the King of the Suras! Is it well with the dwellers in heaven? What is the cause that brings you here before me?

Indra.—This devotee of thine, this dancer, head of the dancing-hall thy patronage adorns, has come to ask a favour.

Nandikēśvara.—Tell me truly and fully what I can do for you.

Indra.—In the dancing-hall of the Daityas there is a dancer of the name of Nāṭaśekhara. Indra seeks the Bharatārṇava, composed by thee, that he may gain the victory over him by authentic knowledge of the skill of dancing.

Nandikēśvara.—Hear, then, with attention the Bharatārṇava lore complete in four thousand verses.

Indra.—O Nandikēśvara, image of compassion, apart from that immensity, pray relate to me the authentic and entire Laws of Dancing in a more concise form.

Nandikēśvara.—O wise of heart, O Deva, I reveal accordingly an abridgment of the Bharatārṇava. Receive this simple "Mirror" attentively.

¹ In this verse Śiva is compared to an actor, whose means of expression (*abhinaya*) are gesture, voice, and costume. He reveals himself through the world, the speech of men, and the starry firmament. The image of Śiva as dancer (Nāṭarāja, Nāṭeśa) and actor is everywhere conspicuous in Śaiva literature (see "The Dance of Śiva," by A. K. Coomaraswamy, "Siddhānta Dīpika," Vol. XIII, i).

The sages speak of Nāṭya, Nṛtta, and Nṛtya.² Nāṭya is dancing used in a drama (*nāṭaka*) combined with the original plot. Nṛtta is that form of dance which is void of flavour (*rasa*) and mood (*bhāva*). Nṛtya is that form of dance which possesses flavour, mood, and suggestion (*rasa*, *bhāva*, *vyāñjanā*, etc.), and the like. There is a twofold division of these three, Lāsyā and Tāṇḍava. Lāsyā dancing is very sweet, Tāṇḍava dancing is violent.

Nāṭya and Nṛtya should be seen especially at festivals. Nṛtya at coronations, celebrations, processions of men or gods, marriages, reunion of friends, entry into towns or houses, the birth of children, and all auspicious occasions, by those who desire fortune. Brahmā has derived instrumental music, gesture, song, and flavour respectively from the Ṛg, Yajur, Sāma, and Atharva Vedas, and has made these Laws of Dancing which yield fulfilment of the Four Ends of Life, and are means to overcome misfortune, hurt, affliction, disappointment, and regret, and yield therewith more delight than even Brahma-bliss. Nṛtya should be seen by a royal audience in the courts of kings.

The Audience (*sabhā*).—The Audience shines like the Wishing-tree, when the Vedas are its branches, scriptures of art and science (*śāstras*) its flowers, and learned men the bees; where men of truth are found, shining with good qualities, famous for righteous conduct, honoured by kings, adorned by the Vedas; where the Vedānta is expounded; when distinguished by the sound of voice and lute (*vinā*); possessing heroes of renown, ornamented by resplendent princes, shining with royal splendour.

The Seven Limbs of the Audience are men of learning, poets, elders, singers, buffoons, and those familiar with history and mythology.

² Nṛtta and Nṛtya constitute dancing as a separate art. The ordinary performance of a *nācī* (nautch-girl, *bayadère*) consists of alternate Nṛtya and Nṛtta, the former consisting of set dances with some special subject, and accompanied by varied gesture, the latter merely moving to and fro, marking time with the feet, and so forth. Nṛtta is here dismissed with a merely negative definition, as the object of the *Abhinaya Darpaṇa* is to explain how to express by gesture definite themes.

According to Dhananjaya (*Daśarūpa* I, 14) speaking of Nṛtya and Nṛtta, "the former, gesture-with-meaning is high (*mārga*), the latter popular (*deśī*)."³ This is not so much a distinction of "art" from "folk" dancing, as it is one of the sacred art from secular and profane entertainment.

The Chief of the Audience (sabhā-nāyaka).—He who is Chief of the Audience should be wealthy, wise, discriminating, full of gifts, versed in musical lore, omniscient, renowned, of charming presence, knowing the moods (*bhāvas*)³ and their expression (*hāva*), void of jealousy and like faults, familiar with customary etiquette, sympathetic, a Dhīrodātta Nāyaka, expert in all the arts, and clever in statecraft.

The Ministers (mantri).—Those who shine as royal ministers are men of their word, discerners of good qualities, wealthy, famed, learned in mood (*bhāva*), knowing good from evil, fain of the flavour of love, impartial, well-conducted, of good will, learned, devoted servants of the king, and men of culture.

The Stage (raṅga).—The Chief of the Audience, as described, should sit at ease, facing the east, the poets, ministers, and courtiers at his side. The place before him, where dancing is to be done, is called the stage.

The danseuse (*pātra*) should stand in the middle of the stage, and the dancer (*naṭa*) near her; on the right the cymbalist (*tāladhārī*); on either side the drummers (*mṛdaṅgiṇaḥ*); the chorus (*gītākāraḥ*) between them; and the speaker (*śrutikāra*) a little behind.^{3a} Each of these, and thus ordered, should be present on the stage.

The Danseuse, or Actress (*pātra*).—It is understood that the

³ *Bhāva* is the first touch of emotion in a mind previously at rest; when the emotion becomes more intense, and finds expression in movements of the eyes, eyebrows, etc., it is called *hāva*. The ten *hāvas* or *śṛṅgāra-ceṣṭās* are included among the twenty or twenty-eight ornaments (*alāṅkāra*) of a heroine, as follows: *līlā*, the imitation of the lover; *vilāsa*, a flutter of delight; *vicchitti*, rearrangement of dress or jewels to enhance loveliness; *vibhrama*, confusion, or flurry; *ḥṛṣīkā*, a combination of anger, tears, joy, fear, etc.; *moḥayita*, absorption in thoughts of the lover when his name is heard; *kuṭṭamita*, feigned anger; *bibboka*, feigned indifference; *lālita*, graceful swaying or lolling; *vihṛta*, silence imposed by modesty.

These are described in the *Sāhitya Darpaṇa* of Viśvanātha, *Dāsarūpa* of Dhanamjaya, *Bhāsa-bhūṣana* of Lāla-candrika, etc. The physical signs expressing the *hāvas* are detailed in subsequent verses of *The Mirror of Gesture*, (e.g. pp. 37-39). Strictly speaking, *bhāva* is mood or feeling unexpressed, *hāva* is the emotion which finds expression, *ceṣṭā* the gesture that expresses it. *Rasa* or flavour and *vyañjanā* or suggestion (transcending the literal meaning) distinguish poetry from prose.

^{3a} In modern practise the two latter are omitted, the danseuse herself singing while dancing.

Danseuse (*nartakī*) should be very lovely, young, with full round breasts, self-confident, charming, agreeable, adept in "attack and release,"⁴ skilled in steps and rhythms, quite at home on the stage, expert in posing hands and body, graceful in gesture, with wide-open eyes, able to follow song and instruments and rhythm, adorned with costly jewels, with a charming lotus-face, neither very stout nor very thin, nor very tall nor very short.

✧ *Disqualifications of a Danseuse.* — The ten kinds of women (*veśyā*) unacceptable in drama are those whose eyes are speckled, whose hair is scanty, whose lips are thick, or breasts pendant, who are very stout or very thin, or very tall or very short, who are hump-backed, or have not a good voice.⁵

✧ *The Bells* (*kiṅkini*). — The Bells should be made of bronze or copper or silver; they should be sweet-toned, well-shaped, dainty, with the asterisms for their presiding deities, tied with an indigo string, with a knot between each pair of bells. At the time of dancing there should be a hundred or two hundred for each foot, or a hundred for the right foot and two hundred for the left.⁶

The Dancer or Actor (*naṭa*). — Wise men say the Dancer (or actor) should be handsome, of sweet speech, learned, capable, eloquent, of good birth, learned in the scriptures (*śāstras*) of art and science, of sweet voice, versed in song, instrumental music, and dancing, self-confident, and of ready wit.

⁴ *Kuśala graha-mokṣayoh*, lit. expert in grasping and releasing, emphasizing and relaxing the stress of emotion, in passing from one mood to another; "grasping" in gesture is analogous to "attack" in singing. The actress is not to be swayed by impulse, but perfectly self-possessed, mistress of a studied art, in accordance with the Telugu saying *bommale-vale ādintsuta*, "as if pulling the strings of a puppet," a phrase also used in speaking of the relation of God to man and the universe.

⁵ The *Vikramacarita* (see Harvard Oriental Series, 26, pp. 17-18 and 27, pp. 15-16), quoting from the now lost *Nṛtya-śāstra* of Vasantarājīya, describes the ideal danseuse thus: "Face of the beauty of the autumn moon, elongated eyes, two arms sloping at the shoulders, a bosom with high breasts close-pressed, no space between them, flanks as though polished, waist of a hand's span, magnificent buttocks, and feet with curving toes; according to the type adhering in the dancing-master's mind, so ought her form to be."

⁶ No dancer ties the bells upon her ankles before dancing without first touching her forehead and eyes with them, and repeating a brief prayer. Investiture with the bells makes the adoption of a professional life inevitable.

Outer Life (bahir prāṇa) of the *Danseuse*.—The following accessories are called the Outer Life of the *Danseuse*: the drum, cymbals of a good tone, the flute, the chorus, the drone, the lute (*vīṇā*), the bells, and a male singer (*gāyaka*) of renown.

Inner Life (antar prāṇa) of the *Danseuse*.—The ten factors of the Inner Life of the *Danseuse* are swiftmess, composure, harmony (*rekḥā*),⁷ flight (*bhramarī*), glances (*dr̥ṣṭi*), patience, intelligence, faith, speech and song.

Vulgar Dancing (nīca nāṭya).—Those who are versed in the Science of Dancing say that that dancing is vulgar in which the actress does not begin with invocation, etc.

The Fruit of Witnessing Vulgar Dances.—Those who look upon the dancing of such a vulgar actress will have no children, and will be reborn in animal wombs.⁸

The Course of the Dance (nāṭya-krama).—What is said traditionally by our ancestors must therefore be kept in view. Having made the invocation, etc., the dancing may begin. The song should be sustained in the throat; its meaning must be shown by the hands; the mood (*bhāva*) must be shown by the glances; time (*tāla*) is marked by the feet. For wherever the hand moves, there the glances follow; where the glances go, the mind follows; where the mind goes, the mood follows; where the mood goes, there is the flavour (*rasa*).⁹

⁷ The *Saṅgīta Ratnākara*, VII, 26, defines *rekḥā*, literally "outline," as "propriety in combining the motions of the head and eye, etc., and charm of body, stance, and eyes." Cf. *Karpūramañjarī*, IV, 12, *rehā-vīśuddham*, rendered by Lanmann as "clean-cut pose." Böhtlingk defines *rekḥā* as "correct pose of all the limbs in dancing." *Rekḥā*, "outline," is also a technical term in the discussion of painting, where we meet with the phrase *rekḥā-śuddhi*, "purity of outline"; *rekḥā* in dancing is then analogous to "calligraphic quality," with precision and elegance.

⁸ Omitted in the authoritative text (Ghosh), where however there are found five *śloka*s dealing with the prayers to Gaṇapati, Heaven, and Earth, to be made before the danseuse costumes herself; prayer to the Goddess of the stage; and the offering of flowers to be made by the danseuse in order "to destroy hindrances, protect all creatures, gratify the Gods, influence the audience, advantage the hero, protect the danseuse, and ensure the success of the dancing-master's instruction."

⁹ Cf. *Vikramacarita*, loc. cit. supra: "The whole meaning is registered (*sūcīta*) by the limbs, in which the words inhere; the footsteps follow the tempo (*laya*), in accordance with the flavours; the delicate gesturing originates in the hands; as the concept varies, one mood (*bhāva*) drives another from the field; so that there is a sequence of passions" (*rāga-bandha*). Note that *tāla* = time, *laya* = tempo.

GESTURE (*abhinaya*)

Gesture is the principal theme of what is here related.

The root *ni* with the prefix *abhi* implies exposition, and the word *abhinaya* is used in this sense. According to another book (*granthântare*), *abhinaya* is so called because it evokes flavour (*rasa*) in the audience. There are three kinds of gesture:¹⁰ bodily, vocal, and ornamental (*aṅgiḥa*, *vāciḥa*, *āhārya*), besides the pure, passionate, and dark (*sāttviḥa*, etc.). Here we are only concerned with *aṅgiḥābhinaya*, "Exposition by means of the gestures of the body and limbs."

The three elements of bodily gesture are the limbs, parts of the body, and features (*aṅga*, *pratyāṅga*, *upāṅga*).

In *Aṅgiḥābhinaya* the head, hands, arm-pits, sides, waist, and feet, these six, and some say also the neck, are called the limbs.

In *Pratyāṅgābhinaya* the shoulders, shoulder-blades, arms, back, stomach, thighs and calves, some say also three others, the wrists, knees, and elbows, are the parts of the body.

In *Upāṅgābhinaya* the eyes, eyelids, pupils, cheeks, nose, jaw, the lips, teeth, tongue, chin, face, these eleven are the features. Beside these are the accessories, such as the heel, ankle, fingers and toes, and palms, which I mention according to the old books.

Only such as are useful in dancing will be described. The classification of Heads will be given first, then that of the Glances, Neck, Hands, and Actions, and from these five will appear the resulting movements.

THE HEAD

Nine Movements of the Head.—The following nine Heads are named by those who are versed in the Science of Dancing: Sama,

¹⁰ Observe that *abhinaya* strictly speaking means "expression" whether by gesture, singing, or costume. In the present work it is expression by gesture which is considered, and on this account the term *abhinaya* has been rendered by "gesture" throughout. *Ni*, to "lead," is often used in a similar way in connection with the evocation of a mental image for purposes of devotion, or to become the model to be imitated in a work of art. *Abhi-ni* in the present context is literally *educare*; the actress "educates" the spectator by stimulating in him the latent possibility of aesthetic experience, *rasāsvadana*, the "tasting of the flavour."

Udvāhita, Adhomukha, Ālolita, Dhuta, Kampita, Parāvṛtta, Utkṣipta, Parivāhita.

Sama (level): not moving, not bent, nor raised. Usage: at the beginning of dancing,¹¹ prayer,¹² authoritative speech, satisfaction, anger, indifference, or inaction.

Udvāhita (raised): raising the head and keeping it still. Usage: flag, moon, firmament, mountain, flying things in the air, anything tall.

Adhomukha (face inclined): the head is bent. Usage: modesty, sorrow, bowing, regarding anything vile, fainting, things on the ground, bathing.

Ālolita (rolling): the head is moved in a circle. Usage: sleepiness, obsession, intoxication, faintness, dizziness, hesitation, laughter, etc.

Dhuta (shaken): the head is turned to and fro from right to left and left to right. Usage: denial, looking repeatedly at things, condolence with others, astonishment, dismay, indifference, cold, fire, fear, first moment of drinking liquor, preparing for battle, rejection, impatience, glancing at one's own limbs, summoning from both sides.

Kampita (nodded): shaking the head up and down. Usage: indignation, saying "Halt!", enquiry, summoning, threatening, etc.

Parāvṛtta (turned round): the head is turned aside. Usage: saying "Do this," aversion, modesty, quiver, relaxing the features, slighting, hair, etc.

¹¹ The *Vikramacarita*, loc. cit. supra, has "This is the universal rule for the beginning of all dances: 'squareness' (*caturaśratva*) of the limbs, 'level' feet (*sama-pāda*) and 'creeper-hands' (*latā-kaṇau*). "Squareness" of the limbs may imply simply their normal disposition antecedent to any specific motion; or possibly refers to the extension of both arms at right angles to the body, with *patāka* hands, which so far as my own observation goes, is always the initial pose. "Creeper" hands are described on p. 62 as proper to the "natural" (*svabhāva*) position at the beginning of a dance. As regards the term *sama*, "level," i.e. unmodified, cf. *Karpūramañjarī*, IV. 12, where in the *challi*-dance, the dancers' shoulders, heads, arms, and hands are all "level" (*sama*).

In connection with Lanman's version of the *Karpūramañjarī*, Harvard Oriental Series IV, p. 280, Note 4, it may be noted that the description of the "staff-dance" (*daṇḍa-rāsa*) is quite inaccurate; I have explained the term in *Journ. Am. Or. Soc.*, 48, pp. 281-283. In the "staff-dance" each performer holds two short staves, and with these strikes those of each other performer in turn, in accordance with the rhythm. Numerous mediaeval representations of this dance are known (Plate XIII, A), and it is quite commonly to be seen at the present day. It is a "popular" (*deśī*) rather than a "high" (*mārga*) dance.

¹² Cf. usage in *Bhagavad Gītā*, VI, 13.

Utkṣipta (tossed) : turning the head aside and upwards. Usage: saying "Take this," etc., indication, cherishing, assent.

Parivāhita (wagging) : the head is moved from side to side like a fan. Usage: being in love, yearning for the beloved, pleasure, gratification, reflection (*vicāra*).

The twenty-four Heads following are mentioned elsewhere, by Bharatâcārya and others: Dhuta, Vidhuta, Ādhuta, Avadhuta, Kam-pita, Akampita, Udvāhita, Parivāhita, Añcita, Nihañcita, Parāvṛtta, Utkṣipta, Adhomukha, Lolita, Tiryonnatānnata, Skandhānata, Ārā-trika, Sama, Pārsvābhimukha, Saumya, Ālolita, Tiraścīna, Prakam-pita, Saundarya.

Dhuta: moving the head slowly and regularly to and fro. Usage: an empty place, looking to one side, failing to find sympathy, astonishment, dismay, indifference, rejection.

Vidhuta: the same head, moved quickly. Usage: cold, heat, fear, the first moment of drinking liquor.

Ādhuta: slightly raising and turning the head sharply. Usage: everything, looking at one's own body, looking at the sides with an upward glance, ability to perform an action, dignity.

Avadhuta: inclining the head sharply. Usage: saying "Stay," pointing out a place, asking a question, summoning, conversation.

Kampita: raising the head high and shaking it. Usage: recognition, indignation, argument (*vitarka*), threatening, hastening, questioning.

Akampita: the same movement slowly. Usage: something in front, enquiry, instruction (*upadeśa*), one's own opinion, narration.

Udvāhita: raising the head sharply. Usage: saying "I can," dignity.

Parivāhita: turning the head in a circle. Usage: shamelessness, misapprehension, keeping silence, recalling (the appearance etc. of) the beloved, astonishment, smiling, joy, horripilation, giving pleasure, reflection.

Añcita (bent) : the neck is slightly bent to one side. Usage: regarding anything vile, being in love, fainting, etc., gazing at the middle of the lower lip (bruised by a lover's kisses).

Nihañcita: raising the shoulder, and touching it with the head. Usage: pleasure at seeing the beloved (*vilāsa*), graceful posing (*lalita*), affected indifference (*bibboka*), hysterics (*ḥilakñcita*), rapture at being reminded of an absent lover (*moṭṭayita*), feigned anger (*kuṭṭamita*), modest silence (*mauna*), affectation of being unmoved (*stambha*).

Parāvṛtta: the head is averted. Usage: saying "Do this," aversion, modesty, etc., relaxing the features, following one who has gone aside, looking back.

Utkṣipta: the face is uplifted. Usage: things moving in the sky.

Adhomukha: the head is bent. Usage: modesty, sorrow, bowing.

Lolita: the head unsteady, the eyes languid as if from excess of pride. Usage: sleepiness, obsession, intoxication, faintness.

Tiryonnatānnata: the head is moved up and down. Usage: affected indifference.

Skaṇḍhānata: the head is rested on the shoulder. Usage: sleep, intoxication, fainting, anxiety (*cintā*).

Ārātriḥa: turning the head to both sides, just touching the shoulders. Usage: astonishment, inferring the opinions of others.

Sama: natural pose of the head. Usage: expressing normal circumstances.

Pārśvābhimukha: the head is turned aside in looking at persons on one side.

Saumya: motionless. Usage: when the dance (*nṛtya*) is to be begun.

Ālolita: the head is moved about freely. Usage: when flowers are offered in the hands, in Cārī-naṭana, charm (*lavana*).

Tiraścina: looking up on both sides. Usage: in dances showing modesty, and that called Mukhacārī, and such suitable occasions.

Prakampita (waving about): repeatedly moving the head forward and to both sides. Usage: the marvellous (*adbhuta rasa*), song, composition (*prabandha*), bee, the enemy's mode of fighting.

Saundarya (elegance): looking up and down, the trunk also bent. Usage: expressing a cause (*ḥāraṇa*), in dances showing the "bee" hand, yoga-practice.

THE EYE

The Eight Glances (aṣṭa dṛṣṭi).¹³ — In Bharataśāstra the following eight sorts of Eye or Glance (*dṛṣṭi*) are mentioned: Sama, Ālokita, Sācī, Pralokita, Nimilita, Ullokita, Anuvṛtta, Avalokita.

Sama (level): gazing without winking, like a woman of the gods.

Usage: beginning a dance, scales, reading another's thoughts, surprise, the image of a god.

Ālokita (inspecting): swiftly turning with keen glances. Usage: potter's wheel turning, showing "all sorts of things," desires.

Sācī (sidelong): looking out of the corners of the eyes, without moving the head. Usage: hinting (*inḡita*), twirling the moustache (self-confidence), aiming an arrow, recollection, and in Kulaṭa nāṭya.

Pralokita: turning from side to side. Usage: looking at things on both sides, pointing out, moving, disordered mind.

Nimilita (closed): the eyes half-closed, half-open. Usage: appearance of a sage (*ṛṣi*),¹⁴ subjection to another's will, prayer (*japa*), meditation (*dhyāna*), greeting (*namaskṛta*), madness, keen insight (*sūkṣma dṛṣṭi*).

Ullokita (looking up): directing the glance keenly up and aside.

Usage: the point of a flag, tower (*gopura*), temple (*deva mandapa*), previous lives, height, moonlight.

Anuvṛtta (following): glancing quickly up and down. Usage: angry looks, friendly invitation.

Avalokita (looking down): looking down. Usage: looking at a shadow, reflection (*vicāra*), bed, study, looking at one's own body.

The following Glances are mentioned elsewhere: Sama, Pralokita, Snigdha, Śṛṅgāra, Ullokita, Adbhuta, Karuṇa, Viṣmaya, Tṛpta, Viṣaṇṇa, Bhayānaka, Sācī, Dṛta, Vīra, Raudra, Dūra, Inḡita, Vilokita,

¹³ Cf. Boner, *Kathakālī*, p. 68: "The daily practise for the pupils starts early in the morning at about five o'clock with one hour of eye exercises. By them they achieve an extraordinary mobility and quickness of the glance and every degree of intensity of expression. They are taught how to create space and distances by the glance and how to portray every kind of emotion and action. There are Kathakālīs who pride themselves to be able to play certain scenes or to relate a story by the glance only."

¹⁴ The reading *āśivīṣe* in the Ghosh edition is preferable to our *ṛṣiveṣe*, and gives the more appropriate sense of "snake."

Vitarkita, Śaṅkita, Abhitapta, Avalokita, Śūnya, Hṛṣṭa, Ugra, Vibhrānta, Śānta, Milita, Sūcana, Lajjita, Malina, Trasta, Mlāna, Mukula, Kuñcita, Ākāśa, Ardhamukula, Anuvṛtta, Vipluta, Jihma, Vikośa, Madira, Hṛdaya, Lalita.

Sama: looks like those of the women of the gods (not winking, etc.).

Usage: normal circumstances.

Parilokita: casting glances on both sides. Usage: looking on both sides.

Snigdha (tender): the look that is associated with joy, pleasant anticipation, things after one's own heart, having an inner radiance, expressing the surge of love passion. Usage: in affection.

Śṛṅgāra (love): born of great joy, in the toils of love — raising the eyebrows and looking out of the corners of the eyes. Usage: mutual glances of those who are fast bound by amorous desires.

Ullokitā: looking upwards. Usage: tall things, previous births.

Adbhuta: the ends of the eyelids slightly curved, the eyebrows raised in wonder, the eyes shining. Usage: the marvellous.

Karuṇa: a downcast glance, half-vouchsafed, with tears, benevolent, the black pupil slowly moving, regarding the tip of the nose. Usage: the pitiful.

Viśmaya (astonishment): quickly raised, straight-staring. Usage: astonishment.

Tr̥pta (satisfaction): steady, wide-opened, the pupil motionless, keeping its place. Usage: resolution (*utsāha*).

Viśaṇṇa: the eyelids wide apart, eyelashes recurved, the pupil fixed. Usage: dismay, anxiety.

Bhayānaka (inspiring fear): the eyelids raised and fixed, the pupil bright and fluttering. Usage: great fear, the terrible.

Sāci: looking persistently out of the corners of the eye. Usage: secret purpose.

Dṛta (fish?): both pupils moving. Usage: excitement.

Vira (heroic): radiant, direct, open, rather majestic, self-controlled, the pupils at rest. Usage: the heroic.

Raudra (cruel): unfriendly, red, cruel, the pupils fixed and the lids not moved, the brows contracted and raised. Usage: the cruel.

Dūra (far): slightly raised. Usage: things at a distance.

Īṅgita: sidelong glances expressing joy. Usage: hinting.

Vilokīta: looking back. Usage: things or places behind.

Vitarṅgita (deliberation): direct, wide-opened, the eyelids separated, the pupils fixed as if in fear. Usage: consideration (*āhā*).

Śaṅkita (apprehensive): a little moved, a little at rest, slightly raised and moved to and fro, the pupils partly hidden. Usage: hesitation.

Abhitapta (burnt): the eyelids moving, the pupils gazing languidly. Usage: indifference (i. e. regarding a thing, but without interest).

Avalokita: looking down. Usage: study (*paṭhanā*), reflection (*vicāra*).

Sūnya (vacant): eyelids level, pupils visible, motionless, gaze vacant.

Usage: misunderstanding (*bāhyārtha grahaṇa*).

Hrṣṭa (merry): fluttering, pleasant, twinkling. Usage: laughter.

Ugra (fierce): very wide open, a little red at the corners. Usage: ferocity.

Vibhrānta (wandering): the pupils moving, rolling, unconstrained, between tears and laughter; the wandering glance of excitement.

Śānta (peace): gradually closing the lids, the eyes slightly moving, the pupils moving to the corners; the peaceful glance of dispassion.

Milīta: nearly closed. Usage: conditions such as subjection to another's will.

Sūcana: the eyes partly closed, following the movement of the (*sūci*) hand. Usage: pointing out.

Lajjita: the upper eyelid dropped, the pupil also lowered bashfully, the lashes meeting; this modest glance is used modestly.

Malīna: the lashes partly closed as if by rheum, the pupils sunken; this unclean eye denotes women (i. e. dissipation).

Trasta (frightened): inwardly expanded, the pupil raised. Usage: fear and intoxication.

Mlāna (dull): the pupils moving languidly and slowly, squinting, the lashes seeming to touch; this dull eye indicates insipid matters.

Mukula: the lashes trembling and touching, the expression of the pupils mild, the upper lids lowered; this 'bud' eye indicates bliss (*ānanda*).

Kuñcita (curved): the lashes a little recurved, the eyeballs a little sunk; dislike, or jealousy.

Ākāśa (sky): directed towards the sky, the pupil turned far back; indicating things moving above.

Ardhamukula: smiling, the pupils just visible under the lids; this 'half-bud' eye indicates bliss and rejoicing.

Anuvṛtta (following): repeated glancing; it is used in hurry.

Vipluta: the lids trembling, expanded, and then dropped; this 'disordered' eye indicates beauty in things of all sorts.

Jihma (oblique): bent back, a slow and hidden glance; used to convey secret meanings, and in envy.

Vikṣa: without winking, the pupils moving, the lids wide apart; it is used in joy.

Madira: indirect, ranging, centred, unsteady, crooked; it is used to indicate the early stage of intoxication.

Hṛdaya: unsteady, flurried, the pupils moving somewhat (*anaglulita*), the lids recurved; it is used for mediocre things.

Lalita (graceful): the corners of the eyes closed by the movement of the brows, smiling because of the working of Love, direct; it is used in graceful posing (*lalita*), etc.

THE EYEBROWS

According to another book there are named the following six movements of the Brows: Sahaja, Patita, Utkṣipta, Catura, Recita, Kuñcita.

Sahaja: the natural brow in a smooth face. It expresses the natural state.

Patita: the brows being at rest, are made to frown. Usage: distaste, astonishment, jealousy.

Utkṣipta: either one or both of the brows is raised. Usage: woman's anger, telling the truth, feelings of love (*śṛṅgārabhāva*), dalliance (*lilā*).

Catura: the brows meeting and faintly quivering. It is used in touching one another's face, heart's bliss, and excitement.

Recita: one brow is contracted with charm and sweetness. Usage: listening to a secret, saying "Sādhu," looking at any place.

Kuñcita: one or both brows arched. Usage: rapture at being reminded of an absent lover (*moṭṭayita*), feigned anger (*kuṭṭamita*), pleasure at seeing the beloved (*vilāsa*), hysterics (*ḥilakīñcita*).

THE NECK

Knowers of mood (*bhāva*) have declared that there are four Necks: Sundarī, Tiraścīna, Parivartita, Prakampita.

Sundarī: moving to and fro horizontally (*tiryak pracalita*).¹⁵ Usage: the beginning of affection, making trial, saying "Well done!", recollection, badinage, sympathetic pleasure.

Tiraścīna: an upward movement on both sides, like the gliding of a snake. Usage: brandishing a sword, serpentine progression.

Parivartita: moving to right and left, like a half-moon. Usage: *Śṛṅgāra naṭana* (erotic dances), when kissing the cheeks.

Prakampita: moving the head backwards and forwards like a pigeon. Usage: saying "You and I," especially in *Deśiya naṭa* (secular-dances), swings, counting.

Lives of the Hands (hasta prāṇa).—The Lives (i.e. movements) of the Hands are twelve, as follows: Prasāraṇa, Kuñcita, Recita, Puñkhita, Apaveṣṭita, Prerita, Udveṣṭita, Vyāvṛtta, Parivṛtta, Saṅketa, Cihna, Padārtha-ṭika.¹⁶

Prasāraṇa (outspread): extending the fingers (e.g. Plate XV A).

Kuñcita (bent, inclined): bending the fingers (e.g. Plate XVI A).

Recita (separated): separating the fingers (e.g. Plate XVI C, E).

Puñkhita (feathered, or fluttering): the hand (directed) forward, (the fingers being) extended, bent, or separated.

¹⁵ This is one of the most characteristic, and at the same time most peculiar, movements of Indian dancing. *Tiryak* (*-udañcita*) may also refer to a glance, as in Vāsudeva, commenting on *tryasam* in *Karpūramañjarī*, I, 29.

¹⁶ The above-mentioned technical terms are used in the subsequent detailed description of the hands and in more detailed texts such as those quoted on p. 19 of the Introduction. Nos. 5 and 7 are produced by turning the forearm on its own axis, so that the palm of the hand faces downwards (No. 5) or upwards (No. 7). In No. 8 the fingers point vertically upwards: in No. 9 the fingers point across the body.

This movement is used in Patāka and other hands.

Apaveṣṭita (twisted down) : the hand directed downwards (e.g. Plate I, foremost hand and Plate XVIII c, l.h.).

Prêrita (directed) : the hand turned back, (the fingers being) extended, bent, or separated (e.g. Plate VII D, XVII A).

Udveṣṭita (twisted upwards) : the hand directed (palm) upwards (e.g. Plates XVI E, XVII c, XVIII D).

Vyāvṛtta (turned back) : the hand pointing upwards sideways (e.g. Plate VIII).

Parivṛtta (turned round) : the hand directed forwards, sideways (e.g. Plate XX c, l.h.).

Sanṅketa (convention) : communicating an idea without words.¹⁷

Cihna (mark) : the various *Cihnās* are the marks of those things which are evident, and of those unseen, their state of movement or rest, and eight other items, viz. their form, face, situation, banner, weapons, virtues, range, and habits, as set forth in dance.

Padārtha-ṭīka (word-meaning commentary) : the meaning of words is conveyed.

THE HANDS

The Classification of Hands (hasta bheda).—The characteristics of the Hands will be set forth in order. There are two kinds, the Single (*asamyutta*) and the combined (*samyutta*). There are twenty-eight Single Hands as follows: Patāka, Tripatāka, Ardha-patāka, Kartārī-mukha, Mayūra, Ardha-candra, Arāla, Śukatunḍaka, Muṣṭi, Śikhara, Kapittha, Kaṭaka-mukha, Sūci, Candra-kalā, (Padma-) Kośa, Sarpa-śīrṣa, Mṛga-śīrṣa, Simha-mukha, Lāṅgula, Sola-padma, Catura, Bhramara, Haṃsāsya, Haṃsa-pakṣa, Saṃdaṃsa, Mukula, Tām-racūḍa, Triśūla.

Patāka (flag) : the thumb bent to touch the fingers, and the fingers extended. Usage: beginning a dance, cloud, forest, forbidding things, bosom, night, river, world of the gods, horse, cutting, wind, reclining, walking, prowess, graciousness, moonlight, strong sun-

¹⁷ *Akṣara-muṣṭikā*, communicating letters or ideas by the disposition of the fingers, is one of the 'sixty-four arts.'

light, knocking, meaning of the seven cases, wave, entering a street, equality, applying sandal paste, one's self, taking an oath, silence, benediction, a good king, palmyra leaf, slap, touching, saying "Such and such a place," the sea, the way of good deeds, addressing (a person some distance away), going in front, holding a sword, month, year, rainy season, day, sweeping up.

According to another book, the thumb is bent against the base of the forefinger and the palm and fingers extended. When Brahmā, the Shaper, went to Parabrahmā, as he saluted him with the cry of "Victory!" he held his hand like a flag, since then it has been called the "flag hand." It is the first of all hands, it originates from Brahmā, its colour is white, its sage Śiva, its race Brāhmaṇa, its patron deity Parabrahmā. Usage: saying "Victory, victory!", clouds, forbidding things, forest, night, saying "Go!", going, conveyance, wind, chest, front, merit (*puṇya*), preëminence, flow, abode of the wise, crying "Ha! ha!", moonlight, sunlight, abode of the gods, removal of hindrance, wall, cutting, pleasing others, cheek, applying sandal paste, mustering an army, boundary, removing fear,¹⁸ having no refuge, decrease, covering, reclining, the earth, flame, pouring rain, wave, wings of a bird, petitioning a king, saying "Thus," eye, saying "Like what?" and "Like that," slap, touching, lake, massage, closing a dispute, strong wind, end of the robe (*añcala*), cold, heat, radiance, shadow, ear, season, half-year, day, fortnight, month, purity, high birth, approach, saying "Protect," or "Caress," Brāhmaṇa caste, pure colour. (Plates I (r.h.), V B, IX, XV A.)

Tripatāka (three parts of the flag): the third finger of the Patāka hand is bent. Usage: a crown, tree, *vajra* weapon, the bearer of the *vajra* (Indra), screw-pine flower, light, rising flames, cheek, patterns

¹⁸ The *Patāka* hand is commonly seen in the *abhaya mudrā* of images, but is sometimes replaced by *ardha-candra*. It may be pointed out here once for all that the different meanings of a given hand are differentiated by the position in which it is held, and by the way in which it is moved; for example, the *patāka* hand held vertically and motionless represents a wall, moved swiftly downwards represents cutting, held horizontally with a slight up and down motion from the wrist represents water, held at arm's length and palm forward indicates address, held in the same way and moved to and fro sideways indicates prohibition, and so forth.

drawn on the face or body (*patralekḥā*), arrow, turning round, union of woman and man.

According to another book: same definition. It is so called since Śakra (Indra) and others held the *vajra* weapon with three parts of the "flag," leaving out the third finger. Its colour is red, it is of Kṣatriya race, its sage is Guha, its patron deity Śiva. Usage: invocation, descent (*avataraṇa*), lifting or bending down the face, touching auspicious things, hook, site (*ḥhala*), disrespect, doubt, crown, tree, Vāsava (Indra), *vajra*, stroking the hair, lamp, marking the brow-spot, tying a turban, applying strong scents, closing the nose or ears, rubbing-down a horse, arrow, screw-pine flower, patterns drawn on the face or body, the flight of certain birds, tongues of flame, Kṣatriya caste, red colour.¹⁹ (Plates VII B, XVII A.)

Ardha-patāka (half flag): the little finger of the Tripatāka hand is also bent. Usage: tender shoots (*pallava*), panel for writing or drawing (*phalaka*), bank of a river, dagger (*krakaca*), knife, flag, tower (*gopura*), horn (*śṛṅga*), saying "Both."

Kartari-mukha (arrow shaft face): in the same hand, the forefinger and little finger are outspread.²⁰ Usage: separation of woman and man, opposition or overturning, stealing, the corner of the eye, death, disagreement, lightning, sleeping alone, falling, a creeper.

According to another book: the forefinger of the Tripatāka hand is out(-spread). Once upon a time, the sages say, Śaśāṅka-śekhara (Śiva), set out to slay Jaḍandhara; he drew a circle round the centre of the earth with his forefinger, and that is the origin of the Kartari-

¹⁹ According to Dhananjaya (*Daśarūpa*, I, 126) the Tripatāka hand is used in stage whispers (*janāntika*) to shut out the others when only one person is addressed out of several present on the stage, e. g., *Śakuntalā*, vi, 24.

²⁰ A fuller description of the Kartari-mukha hand is quoted by T. A. Gopinatha Rao, from an unnamed source, in "Hindu Iconography," 1914, p. xxxi, where it is stated that it is used for holding attributes (cf. on Plate XVI c) such as the conch and discus; and also that the thumb and third finger should meet near the middle of the palms. The hands of images conform to this rule in most cases, but not invariably. Most likely there exists some confusion of Kartari-mukha and Mayūra hands. Our figure shows the Kartari-mukha hand according to the text description. The oldest occurrence of the *Kartari-mukha* hand in iconography occurs at Amāravati, where it is held with an attribute at shoulder level by a Nāga, see Bachhofer, *Indian Sculpture*, pl. 129.

mukha hand. It originates from Śiva, its sage is Parjanya, its race Kṣatriya, its colour coppery, its patron deity Cakrapāṇi (Vishnu). Usage: red paint for the feet (*padālakṣaṭa*), drawing patterns on the body, yearning of separated husband and wife, overturning or opposition, Mādhava, lightning, sleeping alone, buffalo, deer, fly-whisk, hill-top, elephant, bull, cow, thick coil of hair, Kṣatriya caste, copper colour, scissors, tower. (Plates VII D, XVI C.)

Mayūra (peacock): the third finger of the Kartarī-mukha hand is joined to the thumb, the other fingers extended. Usage: the peacock's neck, a creeper, bird of omen (*śakuna*), vomiting, forehead, extracting hair, forehead, brow-spot, wiping away tears, argument according to law (*śāstra*), renown.

Ardha-candra (half-moon):²¹ the thumb of the Patāka hand is stretched out. Usage: the moon on the eighth day of the dark fortnight, a hand seizing the throat,²² a spear, consecrating an image, a platter, origin, waist, anxiety, one's self, meditation, prayer, touching the limbs, greeting common people.

According to another book: same definition. This hand originates from the desire of Śiva for ornaments, of which the moon is one. Its sage is Atri, its race Vaiśya, its colour smoky, its patron deity Mahādeva. Usage: bangle, wrist, mirror, astonishment, effort, intemperance, entirety, beating time, tying up the hair, supporting the cheek in grief, the ear of an elephant, expelling evil-doers, wiping sweat from the brow, adolescence, ability, moon, greeting common people, consecration, eyebrow, cloth, bow, preëminence, tightening the girdle, making a vessel, the body, movement of the feet, carrying a child, the back, white colour, Vaiśya caste. (Plates XV B, XVI B.)

Arāla (bent): the first finger of the Patāka hand is curved. Usage: drinking poison, nectar, etc., or strong wind.

²¹ This hand often replaces the Patāka, e. g., in the Abhaya mudrā of Plates I, VII E, XX A, D.

²² Cf. the play of words in *Karpūramāñjarī*, I, 20, 27: "May you have that (sc. half-moon 'hand') put on your throat, which the Magnanimous Three-eyed Deity wears on his head" (sc. as the moon's crescent); i. e., "may you be throttled."

According to another book: the thumb and forefinger of the Patāka hand are curved. It was first used by Agastya in drinking (*āpośanam kṛte*) the seven seas. Its colour is red, its race mixed, its patron deity Vāsudeva — such is its history according to Bharata and others. Usage: the sipping of water (*āpośana*) by Brāhmaṇs, benediction, the aversion of a parasite (*viṭā*) for his friend, dressing the hair, saying "Come soon!", circumambulation at morning and evening prayer, wiping sweat from the brow, putting collyrium on the eyes, etc.

Sukatuṇḍaka (parrot's beak): the third finger of the Arāla hand is also bent. Usage: shooting an arrow, throwing a spear (*kunta*), revealing a mystery (*marmā*), ferocity.

According to another book: same definition. It originates from Pārvatī, who used it in a lover's quarrel with Sadāśiva. Its sage is Dhruvasa, its race Brāhmaṇa, its colour red, its patron deity Mārici. Usage: Brahṁā-weapon, nose (*mukhāgra*), curve, turning round, javelin, proceeding, fighting, crossing, disrespect, lovers' quarrel, opinion, abandonment, dice, throwing a spear, ferocity, secrecy, copper colour, Brāhmaṇa caste. (Plate XV f.)

Muṣṭi (fist): the four fingers are bent into the palm, and the thumb set on them. Usage: steadiness, grasping the hair, holding things, wrestling.

According to another book: the thumb placed on the middle finger, and the fingers closed. It originates from Vishnu, who used this hand when he fought with Madhu. Its sage is Indra, colour indigo, race Śūdra, patron deity the moon. Usage: grasping, waist, fruit, agreement, saying "Very well," sacrificial offerings, greeting common people, carrying away, strong hold, holding a book, running, lightness, wrestling, holding a shield, holding the hair, fisticuffs, grasping a mace or spear, indigo colour, Śūdra caste. (Plate XV c.)

Śikhara (spire): in the same hand, the thumb is raised. Usage: the God of Love (*Madana*), bow, pillar, silence, worship of ancestors,

tooth, entering, questioning, the body,²³ saying "No!", recollection, intimate suggestion (*abhinayāntara*), untying the girdle, embrace, lover, letting fly *śakti* and *tomara* weapons, sound of a bell, pounding.

According to another book: same definition. It originates from Candrasekhara (Śiva), when he held Mt. Meru as his bow. It originates from that Meru-bow, its sage is Jihna, its race Gandharva, its colour dusky, the God of Love (*Rati-vallabha*) its patron deity. Usage: gratifying the ancestors, steadiness, establishing a family, hero, spire, friend, cleaning the teeth with to and fro movement, plying a palmyra fan, difference, saying "What?", drinking water from a spouted vessel (*bhr̥ṅgāra*), the number four, letting fly *śakti* or *tomara* weapons, enjoying consequences, demure attitude of an amorous girl, bashfulness, bow of the God of Love (*Smara*), saying "No!", charity, permanent mood (*sthayi bhāva*), Vināyaka, Mahiṣa-mardinī, heroism, galloping of a horse, half-moon, brow-spot, etc., making the sign of the hair-knot, sapphire, intensity. (Plates XV d, XVII d, XX c.)

Kapittha (elephant-apple): the forefinger of the Śikhara hand is bent over the top of the thumb. Usage: Lakṣmī, Sarasvatī, winding, holding cymbals, milking cows, collyrium, holding flowers at the time of dalliance, grasping the end of the robe (*celāñcala*), veiling the head with the *añcala*, offering incense or lights, etc.²⁴

According to another book: same definition. Long ago when the Churning of the Ocean was done, Vishnu used this hand to pull upon Mt. Mandara. Its sage is Nārada, its race Ṛṣi, its colour white, its patron deity Padmagarbha (Vishnu). Usage: churning, Lakṣmī, offering incense or lights, etc., spreading cowries, holding elephant goad or *vajra*, or a sling, or cymbals, showing a dance (*nāṭya*), holding a lotus of dalliance (*līlābja dhārana*), counting Sarasvatī's rosary, pounding barley, etc., seizing the end of the robe (*celāñcala*), *Ṛṣi* caste, white colour.

Kaṭaka-mukha (opening in a link): the forefinger and middle finger

²³ In our text, *aṅga*, but in the Ghosh text more plausibly *liṅga*, "phallus."

²⁴ The *Kapittha* hand is mentioned in *Jātaka*, I, 237.

are applied to the thumb.²⁵ Usage: picking flowers, holding a pearl necklace or garland of flowers, drawing a bow slowly, distributing folded betel leaves, applying such things as musk or scent, speech, glancing.²⁶

According to another book: the thumb of the Kapittha hand is thrown forward. This hand originated when Guha received instruction in archery from Śiva. Its sage is Bhārgava, its colour coppery, its race Deva, its presiding deity Raghurāma. Usage: holding a pearl or flower garland or a fly-whisk, drawing out an arrow, holding out a mirror, reins, conveyance, breaking a twig, cleaning the teeth, picking flowers, distributing folded betel leaves, applying musk, embrace of harlots, drawing the bow, holding the discus, holding a fan, gold colour, Deva caste. (Plates XIV B, XVI A.)

Sūcī (needle): the forefinger of the Kaṭaka-mukha hand is upraised.

Usage: one, Parabrahmā, demonstration, one hundred, sun, city, world, saying "That which" or "This which," "He," fan, threatening, pining away, rod, the body, astonishment, braid of hair, umbrella, capability, down (*roma*), beating the drum, turning the potter's wheel, circumference, explanation, evening.

According to another book: same definition. It originates from Brahmā, when he said "I am unique." Its sage is the sun, its race Deva, its colour white, its patron deity Viśvakarmā. Usage: boastings, truth-telling, pointing to a distant country, life, going in front, one, the twilights, solitude, lotus stalk, saying "Sādhu," looking at things, saying "Thus," world, Parabrahmā, unity, rod, turning a wheel, sun, sunrise and sunset, arrow, secret, hero (*nāyaka*), *śīli-mukha* arrow, saying "What?", saying "He," metal, handle, threatening, addressing

²⁵ The tip of the forefinger and the side of the middle finger are applied to the tip of the thumb, the third finger is bent beside the middle finger, and the little finger is also bent, but to a less degree. According to T. A. Gopinatha Rao, "Hindu Iconography," Vol. I, pt. 1, description of terms, p. 16, this hand (syn. *Simhakaṭṭha*) in images is generally intended to receive the daily offering of a fresh flower, and this is supported by the Ajantā example. (See Pl. XVI A.)

²⁶ An image drawing a bow, with the Kaṭaka-mukha hand, is referred to in the *Vikramacarita*, see *Harvard Oriental Series*, 26, 81 and 27, 74.

inferiors, listening, yearning for the beloved, recollection, nose, beak, white colour, vision. (Plate XVIII A.)

Candra-kaḷā (digit of the moon): the thumb of the Sūci hand is released. Usage: to indicate the crescent moon (Plate XIX A).

Padmaśoṣa (lotus bud): the fingers separated and a little bent, the palm a little hollowed.²⁷ Usage: fruit, wood-apple, elephant-apple, etc., breast, curve, ball of flowers, light food, bud, mango, rain of flowers, cluster of flowers, the *japā*-flower, the shape of a bell, the hole of a snake, a water-lily, an egg.

According to another book: the hand is like a perfect white lotus. Nārāyaṇa used this hand when worshipping Śiva with lotus flowers to obtain the discus. Its sage is Padmadhara, its race Yakṣa, and it also partakes of the Kinnara kind, its presiding deity is Bhārgava. Usage: trunk of an elephant, brilliance, vessel of gold or silver, coil of hair, moderation, charm, saying "Sādhu," bell, ball of flowers, lotus, hole of a snake, etc., curve, breast, coconut, mango, *ṣaṇṇikāra*, mirror, bending a bough, rain of flowers, pot, egg, opening (of a flower), wood-apple, elephant-apple. (Plate XVI D.)

Sarpa-śirṣa (snake-head): the middle of the Patāka hand is hollowed.

Usage: sandal-paste, snake, slowness, sprinkling, cherishing, etc., giving water to gods and sages, the motion of elephants' frontal globes, massage of wrestlers.

According to another book: same definition. This hand is derived from Vishnu, who showed it when he offered to protect the Devas against Bali, and promised to put him down. Its sage is Vāsava (Indra), its colour turmeric, its race Deva, its patron deity Śiva. Usage: rouge (*kuṇṇuma*), mud, *prāṇāyāma*,²⁸ washing the face, occa-

²⁷ Cf. what is in effect a more detailed description of the Padmaśoṣa hand in a passage of the *Sakuntalā* discussed by Stutterheim in *Acta Orientalia*, VII, pp. 236-8. The "separation" of the fingers referred to in our text, and which is almost unavoidable when the fingers are curved while remaining in contact at the fingertips, exactly explains the meaning of *jālagrathistāṅgulih* in this passage, and this shows clearly that Stutterheim rightly denies that there can be any allusion here to "webbed fingers."

²⁸ To indicate *prāṇāyāma* the *sarpa śirṣa* hand is held upon the bridge of the nose, precisely as in the daily ritual of regulated breathing.

sion of charity, sandal paste, elephant, a short man, massage of wrestler's shoulders, fondling, milk, water, saffron, bashfulness, concealing a child, image, drinking water, clinging (*līna*), saying "Very true," Brāhmaṇa caste, turmeric colour, saying "It is proper," answering, sprinkling sandal powder, applying sandal paste, etc., holding the breasts, etc. of women.

Mṛga-śirṣa (deer-head) : in the above hand, the thumb and little finger are extended. Usage: women, cheek, traditional manners (*kramayāda*), fear, discussion, costume of an actor (*naipathya*), place of residence, tête-à-tête, drawing three lines on the brow, application of color to the feet (*raṅgavalayām pādasaṃvāhane*), combining, house, holding an umbrella, stair, placing the feet, calling the beloved, roaming.

According to another book: the thumb and little finger are raised. It springs from Gaurī, who used the *Mṛga-śirṣa* hand to draw three lines on her forehead when practising *tapas* for the sake of Śiva. Its race is Ṛṣi, its sage is Mārkaṇḍeya, its colour white, its presiding deity Maheśvara. Usage: wall, deliberation, opportunity, place of residence, *Padminī*, *Śaṅkhiṇī* or *Hastinī* woman, slowness, applying sandal paste, etc., gestures (*abhinaya*) of women, screen, stair, self-manifestation, order, having three lines drawn on the brow; argument (*vitarka*), deer-face, indicating one's self, the body, Ṛṣi caste, white colour.

Simha-mukha (lion-face) : the tips of the middle and third fingers are applied to the thumb, the rest extended. Usage: coral, pearl, fragrance, stroking the hair, "to the ear" (said of the arrow, in drawing a bow, as in Pl. XX, c), a drop of water, salvation (*mokṣa*) when placed on the heart, *homa*, hare, elephant, waving *kuśa* grass, lotus garland, lion-face, testing the preparation of medicine. Plates (XVII B, XVIII A, XX c.)

Lāṅgula (tail) : the third finger of the Padmakōśa hand is bent. Usage: *lakuca*-fruit, breast of a young girl, white water-lily (*kal-hāra*), partridge, areca-nut, children's bells, pill, *cātaka*.

According to another book: the thumb, middle and forefinger held like the eye of a coconut, the third finger bent, and the little finger erect. It is derived from Śiva when he made a pellet of the poison that sprang from the sea of milk. Its sage is Krauñca, its race Siddha, its colour golden, its patron deity Padma. Usage: grapes, *rudrākṣa* seeds, holding the chin, breast-bud (*kucapraroha*), areca-nut, bells, blue lotus, fruit, coral, a mouthful, asterism (*nakṣatra*), jujube fruit, circle, partridge, *cātaṇḍa*, anything small, hailstone, Siddha caste, myrobalan fruit, gold.

Sola-padma (full-blown lotus) (= *Ala-padma*) (the fingers) are separated and curved, beginning from the little finger. Usage: full-blown lotus, elephant-apple, etc., turning, breast, yearning for the beloved, mirror, full-moon, a beautiful vessel, hair-knot, moon-pavilion (*candra-śālā*), village, height, anger, lake, car, *caṅkavāka* (bird), murmuring sound, praise.

According to another book: it is the *Ala-pallava* hand when there is turning. It originates from Śrī Krishna, when he was stealing butter and milk. Its sage is Vasanta, its race Gandharva, its colour dusky, its patron deity the Sun. Usage: fresh *ghī*, yearning for the beloved, head, sweetmeat, full-blown lotus, cluster of flowers, crown, ball, praises, beauty of form, dancing (*naṭana*), fort, palace, braided hair, moon-pavilion, sweetness, saying "Sādhu," palmyra fruit. (Plates XVII c, XVIII d.)

Catura: the thumb is bent to touch the base of the third finger, the first and adjoining fingers outstretched together, and the little finger extended (separately). Usage: musk, a little, gold, copper, etc., wet, sorrow, aesthetic experience (*rasāsvāda*), eyes, difference of caste, oath, playful converse (*sarasa*), slow-stepping, breaking to pieces, seat (*āsana*), oil or *ghī*, etc.

According to another book: in the *Patāka* hand, the thumb is made to touch the middle line of the third finger, and the little finger is stretched out. It originates from Kaśyapa, who used this hand to show the way to Garuḍa when he wished to steal the nectar. Its sage

is Valakhilya, its colour variegated, its race mixed, its patron deity Vaināteya. Usage: *gorocana*, dust, playful converse, red paint (*lakṭaka*), concentration of mind (or attention), camphor, eye, chin, earring, face, brow, side glance, beloved, policy, musk, sugar, honey, oil, *ghī*, cleverness, mirror, gold, diamond, emerald, sufficiency, a little, a moderate quantity of anything, indigo, white colour, mixed caste, sword, cheek, tip of the ear.

Bhramara (bee): the second finger and thumb touching, the forefinger bent, the rest extended. Usage: bee, parrot, crane (*sārasa*), cuckoo (*koṭila*), etc.²⁹

According to another book: the forefinger of the Hamsāsya hand is bent. It originates from Kaśyapa when he was making earrings for the mother of the Devas. Its sage is Kapila, its colour dark, its race Khacara, its patron deity the King of Flying Creatures (Garuḍa). Usage: union (*yoga*), vow of silence, horn, tusk of an elephant, picking flowers with long stalks, bee, uttering the *kaṛṇa-mantra*, taking out a thorn, untying the girdle, adverbs of two letters, flying creatures, dark colour. (Plate XV E.)

Hamsāsya (swan-face): the middle and following fingers are separated and extended, the forefinger and thumb are joined.³⁰ Usage: tying the marriage thread, instruction, ascertainment, pearls, etc., painting (*citra-samlekhana*), gad-fly, dyke, raising the wick of a lamp, rubbing (metal on a touchstone), examining things, cleansing, *mallika*-goose, drawing lines, carrying garlands, signifying "Soham" (That am I), metaphor (*rūpaka*), saying "No!", indicating things to be examined by rubbing, accomplishment of a task.

According to another book: the tips of the forefinger, middle finger and thumb are joined, the rest extended. This hand is derived from Dakṣiṇā mūrti (Śiva), when he was teaching the Tattva system to

²⁹ The Bhramara hand is moved with a fluttering (*puṅkhita*) motion implying hovering.

³⁰ This is the *vitarka mudrā* of many Buddhist iconographers, but more properly the *vyākhyāna* or *cin mudrā*, used to denote the exposition of a theme. The gesture is also commonly seen in everyday life, the speaker opening the fingers and extending the hand towards the listener as each point is established. This gesture is also very characteristic in Cambodian dramatic dancing, where it is doubtless of Indian origin.

the sages at the foot of the Nyagrodha tree. Its sage is Śukha, its colour white, its race mixed, its presiding deity Caturānana (Brahmā). Usage: instructing in wisdom, ritual (*pūjā*), demonstration of a thesis (*nirṇaya*), offering sesamum, speaking, reading, singing, meditation (*dhyāna*), demonstrating *bhāva*, applying wax, horripilation, pearl, gem, sound of the flute, gathering together (*saṃyutta*), smell, own self, drop of water, taking aim, seal-ring, kissing, Brāhmaṇa caste, white colour. (Plate VII A, c.)

Haṃsa-pakṣa (swan-feather): the little finger of the Sarpa-śīrṣa hand is extended. Usage: the number six, constructing a bridge, making marks with the nails, arranging.

According to another book: same definition. It is said to be associated with *tāṇḍava* dancing, and springs from Tāṇḍi. Its sage is Bharata, its colour indigo, its race Apsara, its patron deity the God of Love (Pañcaśāyaka). Usage: constructing a bridge, restraining, gathering, feathers of a bird, completion, painting a picture (*rūpa-lekṣhana*), dusky colour, Apsara caste, and in Śubha-nāṭya.

Samdamsa (grasping): the fingers of the Padmakōśa hand are repeatedly opened and closed. Usage: generosity, sacrificial offerings, tumour, insect, apprehension, worship (*arcana*), the number five.

According to another book: the middle finger of the Haṃsāsya hand is divergent (*bāhyā*).³¹ This hand originates from the Goddess of Speech, when she bestowed a rosary. Its sage is Viśvāvasu, its race Vidhyādhara, its colour white, its patron deity Vālmiki. Usage: tooth, small bud, singing (*saṃgīta*), gentle dances (*lāsya-nāṭana*), exegesis (*tiṭkā*), *jñāna-mudrā*, scales, flaw in a tooth, sacred thread (*yajñopavīta*), line, examining, painting pictures (*citra lekṣhana*), truth, saying "No!", saying "A little," moment, listening, testing metals, etc. on the touchstone (*nikṣa*), shining white, taking aim, nail, sprout, *guñja* seed, the number eight, fire-fly, poison, blades of grass, red ants,

³¹ In this case, exceptionally, the definition quoted "from other books" differs markedly from that of Nandikeśvara: this form of Samdamsa hand is almost identical with Nandikeśvara's Haṃsāsya hand, and is quite distinct in form and significance from his Samdamsa.

mosquito, eclipse, collecting pearls, bug, fly, garland, down, pointing (*sūcana*), solitude, touching, Veda, snow, speaking, slipping, cutting off, a wound, brow-spot, collyrium, Vidyādhara caste, white colour, slowness.

Muṅḡla (bud): the thumb and fingers are brought together so as to show their tips. Usage: water-lily (*ḡumuda*), eating, the God of Love (*Pañcabāṇa*), holding a seal, navel, plaintain flower.

According to another book: the fingers of the Padmakōśa hand are brought together. It originates from the Scion of the Wind (Hanuman) when he attempted to seize the sun, mistaking it for a ripe *bimba* fruit. Its sage is Viśākhila, its race Saṅkīrṇa, its colour tawny, its patron deity the Moon. Usage: charity (*dāna*), prayer (*japa*), humble speech, eating, lotus bud, spirit (*ātman*), breath of life (*prāṇa*), the number five, behaviour of an amorous woman, kissing children, worshipping the gods, umbrella, etc., bud, accepting fruits, mixed race, brown colour.

Tāmra-cuḡa (red-crest, i. e. cock): the forefinger of the Mukula hand is bent. Usage: cock, etc., crane (*baḡa*), crow, camel, calf, writing or drawing.

According to another text: the thumb and little finger of the Patāka hand are pressed together. Of old, when the Three Vedas assumed a visible form, and stood before Brahmā to make exposition of themselves, they used this hand. Its sage is Vajrāyudha (Indra), its colour mother of pearl, its race Deva, its patron deity Bṛhaspati. Usage: the Three Worlds, trident, the number three, wiping away tears, the Three Vedas, wood-apple leaf, rubbing down a horse, leaf, panel (*phalaka*), cock, Deva race, white colour.

Trisūla (trident): the thumb and little finger are bent. Usage: wood-apple leaf, three together.

Thus the Twenty-eight Hands are set forth. But it is said that there are as many hands as meanings.

According to another text (three others are mentioned, as follows):

Ur̥ṇa-nābha (spider) : the fingers of the Padmakōśa hand are bent. It originates from Narasiṃha when he was tearing the body of the Daitya (Hiraṇyakaśipu). Its sage is Sārdulaka, its race Kṣātriya, its colour blood-red, its patron deity the Primal Tortoise (Kūrmāvatāra of Vishnu). Usage: scratching the head, theft, Narasiṃha, face of a deer, lion, monkey, tortoise, *ṛṇikāra*, breast, fear, Kṣātriya caste, blood-red colour.

Bāṇa (arrow) : the three fingers joined just touch the thumb, and the little finger is extended. Usage: the number six, Nāla-nṛtya.

Ardha-sūciṇa (half-needle) : the forefinger of the Kapittha hand is raised. Usage: sprout, young bird, etc., large insect.

Combined Hands (saṃyutta hastāni) :

Twenty-four combined Hands are exhibited as follows: Añjali, Kapota, Karkaṭa, Svastika, Dola, Puṣpapuṭa, Utsaṅga, Śivaliṅga, Kaṭaka-varḍhana, Kartarī-svastika, Śakaṭa, Saṅkha, Cakra, Sampuṭa, Pāśa, Kīlaka, Matsya, Kūrma, Varāha, Garuḍa, Nāga-bandha, Khaṭvā, Bheruṇḍa, Avahittha.

According to another book: when two Single Hands are combined, that is a Combined Hand. Even though the origin and meaning remain the same, the patron deity always differs.

Añjali (salutation) : two Patāka hands are joined palm to palm. Usage: saluting Deities, Elders (*guru*) or Brāhmaṇas — the hands being held on the head for Deities, before the face for Elders, and on the chest for Brāhmaṇas.

According to another text: same definition. The patron deity is Kṣetrapāla. Usage: bowing, obedience, clapping time, indicating the form of Śiva, saying "What am I to do?", meditation. (Plate VIII and XIV A.)

Kapota (dove) : the hands are joined at the side, base and top. Usage: taking oath, conversation with elders, etc., humble acquiescence.

According to another book: the Añjali hands are separated. The patron deity is Citrasena. Usage: acquiescence, trees such as the coconut, areca-nut, etc., plantain flower, cold, nectar, receiving things, casket, citron.

Karkāṭa (crab): the fingers of the hands are interlocked, and the hands turned either inwards or outwards. Usage: group, stoutness, blowing the conch, stretching the limbs, bending the bough of a tree.

According to another book: in the Urṇa-nābha hand, the fingers of one hand are introduced into the interspaces of those of the other hand. Its patron deity is Vishnu. Usage: lamentation,³² yawning, breathing hard, crab, blowing the conch, cracking the fingers by women. (Plates IV A, extreme left, and XVII E.)

Svasitika (crossed): two Patāka hands held together at the wrists.

Usage: crocodile, timid speech, dispute, praising.

Ḍola (swing): two Patāka hands placed on the thighs. Usage: beginning a Nāṭya.

According to another book: Patāka hands at the sides. The patron deity is Bharatī. Usage: infatuation, fainting, drunken indolence, welcoming the beloved (*vilāsa*), etc.

Puṣpapuṭa (flower-basket): Sarpa-śirṣa hands are pressed together.

Usage: offering lights (*ārati*), twilight water-offering (*sandhya argha dāna*), flower-spells (*mantra-puṣpa*), children receiving fruits, etc.

According to another book: one Sarpa-śirṣa hand by the side of the other. The patron deity is Kinnareśvara. Usage: offering and receiving flowers, corn, fruits, or water.

Utsaṅga (embrace): Mr̥ga-śirṣa hands held upon opposite armpits.

Usage: embrace, modesty, armlet, education of children.

³² The hands may also be flattened by extending the elbows, the fingers remaining interlocked, and this is used in stretching the arms over the head, a sign of amorous longing frequently mentioned in literature and depicted in painting and sculpture (Plate IV A, extreme left).

According to another book: Arāla hands held crosswise on the shoulders. The patron deity is Gautama. Usage: modesty, embrace, assent, cold, saying "Sādhu," hiding the breasts, etc.

Śiva-līṅga (do.): Ardha-candra with the left hand, Śikhara with the right. Usage: Śiva-līṅga.

Kaṭaka-varḍhana (link of increase): Kaṭaka-mukha hands with crossed wrists. Usage: coronation, ritual (*pūjā*), marriage blessing.

According to another book: Kaṭaka hands are crossed. The patron deity is Yakṣa-rāja. Usage: deliberation (*vicāra*), the erotic flavour (*śṛṅgāra rasa*), pacification, (the dances known as) Jakkiṇī naṭana and Daṇḍa lāsya,³³ certainty.

Kartarī-svastiḥ (crossed "scissors"): Kartarī-mukha hands are crossed (at the wrists). Usage: trees, the boughs of trees, the summit of a hill.

Sakṣa (car): Bhramara hands with the thumb and middle finger extended. Usage: the gestures of Rākṣasas.

Śaṅkha (conch): the thumbs of Śikhara hands are joined, and the forefinger extended. Usage: conch.

Cakra (discus): Ardha-candra hands askew, the palms in contact. Usage: discus.

Samputa (casket): the fingers of the Cakra hand are bent. Usage: concealing things, casket.

Pāśa (noose): the forefingers of the Sūcī hand are bent and interlocked. Usage: enmity, noose, manacles. (Plate XVII F.)

Kīlaka (bond): the little fingers of the Mṛga-śiṛṣa hand are interlocked. Usage: affection, the conversation of lovers.

Matsya (fish): Patāka hands face downwards, the thumbs and little fingers extended.³⁴ Usage: fish. Plate XIX c.)

³³ Probably an error for Daṇḍa rāsya, "staff dance."

³⁴ The palm of one hand on the back of the other, the fingers along the fingers, and the two little fingers and thumbs moved to and fro. The Matsya mudrā is used ritually in Tantra practise in offering *arghya* by placing the right hand on the left (right palm on left back), and moving the thumbs and little fingers to represent the fins of a fish, to suggest that the water contained in the conch is a sea with its swimming creatures (Avalon, *Tantra of the Great Liberation*, 1913, Introduction, p. xcvi).

Kūrma (tortoise): the ends of the fingers of the Cakra hand are bent, except the thumbs and little fingers. Usage: tortoise. (Plate XIX D.)

Varāha (boar): Mṛga-śirṣa hands one upon the other (back to back), the thumbs and little fingers linked. Usage: boar.

Garuḍa: Ardha-candra hands are held with palms askew, and the thumbs interlocked. Usage: Garuḍa. (Plate XIX E.)

Nāga-bandha (serpent-tie): Sarpa-śirṣa hands are crossed. Usage: *nāga-bandha*, pairs of snakes, bower, Atharva Veda spells.

Khaṭvā (bed): the thumbs and forefingers of two Catura hands are left free. Usage: bed, etc. (Cf. Plate XIX B.)^{34*}

Bheruṇḍa: the wrists of Kapittha hands are joined. Usage: pair of Bheruṇḍas.

Avahittha (dissimulation): two Alapadma hands are held on the chest. Usage: erotic dances (*śṛṅgāra naṭana*), holding a playball, the breasts (Plates XVI E, XVIII D).

Such are the twenty-four Combined Hands in order.

According to another book the combined hands are as follows:

Avahittha: Śukatuṇḍa hands held against the heart. The patron deity is Mārkaṇḍeya. Usage: debility, wasting of the body, eager interest, thinness.

Gajadanta (elephant's tusk):³⁵ Sarpa-śirṣa hands, the middles of the arms boldly crossed. Patron deity Paramātmā. Usage: grasping a pillar, pulling up a stone, lifting anything heavy.

Caturaśra (square): Kaṭaka-mukha hands are held before the chest. Patron deity Varāhi. Usage: churning, Jakkiṇi naṭana, holding, milking, covering with cloths, wearing pearls, dragging ropes, tying the girdle, tying the bodice, holding flowers, etc., plying the fly-whisk.

Tala-mukha (palms facing): two hands raised face to face before the chest, (not touching). Patron deity Vijñārāja. Usage: embrace, stout things, a thick pillar, a sweet-sounding drum.

^{34*} The illustration shows fore- and little fingers left free. Cf. the Catura hand, p. 54.

³⁵ Quite distinct from the *Gaja* or *Danḍa* hand of T. A. Gopinatha Rao, "Hindu Iconography," Vol. I, pt. i, p. 16, and *ibid.* Pl. V, fig. 12, illustrated here on Plates I and III.

Svastiḥ (crossed): Tripatāka hands crossed on the left side. Patron deity Guha. Usage: Wishing-tree, mountains.

Āviddha-vakṛa (swinging curve): *vyāvṛtta* Patāka hands are shown with grace and with (movement of) the elbows. Patron deity Tumburu. Usage: tying the girdle, difference, slenderness of waist, popular dances (*deśya naṭana*).

Recita: Haṃsa-pakṣa hands face upwards, held apart. Patron deity Yakṣarāja. Usage: holding children, showing a painted panel (*citra-phalaka*).

Nitamba (buttock): Patāka hands face upwards, turned over, (extended from) the shoulder to the buttocks. Patron deity Agastya. Usage: weariness, descent or entry (*avataraṇa*), astonishment, ecstasy, etc.

Latā (creeper): Patāka hands held like a swing. Patron deity Śakti. Usage: being heavy with drink, beginning (*svabhāva*), dance (*naṭana*), natural condition, lines, state of union (*yoga-condition*), etc.

Pakṣa-vañcita (bent wing): Tripatāka hands are placed upon the hips. Patron deity Arjuna. Usage: movement of the thighs, difference.

Pakṣa-pradyota (shining wing): Pakṣa-vañcita hands face upwards. Patron deity Siddha. Usage: despondence, loss of wits, strangeness, magic boar, indicating a pot.

Garuḍa-pakṣa (Garuḍa wing): Ardha-candra hands held at the sides of the hips, extended upwards. Patron deity Sanandana. Usage: waist string, superiority.

Nisedha (defence): the Mukula hand enclosed by the Kapittha hand. Patron deity Tumburu. Usage: establishing the conclusion of an argument, truth, saying "Verily," holding the nipples, *aṅga-pūjā*.

Maṅkara: Ardha-candra hands, one enclosing the other, palms downwards, the thumbs moving. Patron deity Mahendra. Usage: the sea, overflowing of a river, deer-face, prosperity, solidity, platform, crocodile.

Vardhamāna (increase): Haṃsa-pakṣa hands palms down, turned together face upwards. Patron deity Vāsuki. Usage: Narasiṃha, his glory, tearing the rākṣasa's chest.

Udvṛtta (asunder): one Haṁsa-pakṣa hand held face downwards and one face upwards. Patron deity Vāsiṣṭha. Usage: modesty, simile, torment, thorns, etc., difference, consideration.

Viprakīrṇa (loosed): Svastika hands quickly separated. Patron deity Dakṣiṇāmūrti. Usage: drawing away the end of the robe (*celāṇ-cala*), releasing.

Arāla-kaṭaka-mukha: Arāla and Kaṭaka-mukha hands held crossed. Patron deity Vāmana. Usage: giving pieces of betel leaf, anxiety, dismay.

Sūcyāsya (needle-face): Sūci hands are moved aside from the front simultaneously. Patron deity Nārada. Usage: saying "What am I to do?", yearning for the beloved, saying "Everything," or "Look here."

Ardha-recita: of two Recita hands one is held palm downwards. Patron deity Nandikeśvara. Usage: invitation, giving presents, concealing actions.

Keśa-bandha (tying the hair): Patāka hands binding the hair. Patron deity Durgā. Usage: gem-pillar, binding the hair, cheek, etc.

Muṣṭi-svastika (crossed fists): Musti hands are crossed on the stomach. Patron deity Kimpuruṣa. Usage: playing ball, boxing, great bashfulness, tying the girdle.

Nalini-padmaśoṣa: Padmaśoṣa hands are outward-turned and crossed. Patron deity Śeṣa. Usage: *nāga-bandha*, buds, making equal distribution, cluster of flowers, the number ten, Gaṇḍa-bheruṇḍa. (Identical with Nalina-padmaśoṣa; Introduction, p. 19.)

Udveṣṭitālapadma: Alapadma hands are held on the chest and twisted upwards. Patron deity Śakti. Usage: husband, humble words, the breasts, full-blown lotus, saying "I am beloved," conversation, indicating desires. (Plates XVI B, XVIII D.)

Ulbaṇa (abundance): the same hands held close to the eyes. Patron deity Vijñeśa. Usage: large clusters of flowers, eyes.

Lālita: the same hands crossed near the head. Patron deity Vaiṣṇavī. Usage: *śāl*-tree, mountain.

According to a different book the Combined Hands are as follows: Twenty-seven hands are described as follows: Viprakīrṇa, Tala-

mukha, Gajadanta, Sūci-viddha, Pallava, Nitamba, Keśabandha, Latā, Dvirada, Uddhṛta, Saṃyama, Mudrā, Aja-mukha, Ardha-mukula, Recita, Kuśāla, Pakṣa-vañcita, Tilaka, Utthāna-vañcita, Vardhamāna, Jñāna, Rekḥā, Vaiṣṇava, Brahmokta-śukatunḍa, Khaṇḍa-catura, Ardha-catura, Lina-mudrā. [The descriptions in many cases correspond with what has already been given.]

Eleven Hands denoting Relationships:

Dampati (husband and wife): left hand Śikhara, right hand Mṛga-śirṣa, indicating female and male.

Mātr (mother): left hand Ardha-candra, right hand Saṃdaṃsa, the left hand then placed on the stomach, showing the Strī hand;³⁶ indicating mother or daughter.

Pitr (father): following the last hand, the right hand is held as Śikhara; indicating father or son-in-law.

Śvaśr (mother-in-law): the right hand is held as Hamsāsya and Saṃdaṃsa at the throat, the left hand then placed on the stomach showing the Strī hand.

Śvaśura (father-in-law): following the last hand, the right hand is shown as Śikhara.

Bhartṛ-bhrātr (brother-in-law): the left hand Śikhara, the right hand Kartarī-mukha at the side.

Nananda (sister-in-law): following the Bhartṛ-bhrātr hand the Strī hand is shown with the left.

Jyeṣṭha kaniṣṭha bhrātr (elder or younger brother): the Mayūra hand shown forwards and backwards.

Snuṣā (daughter-in-law): following the last, the Strī hand is shown with the right.

Bhartṛ (husband): Hamsāsya and Śikhara hands are held at the throat.

Sapatnī (co-wife): the Pāśa hand is shown first, and then Strī with both hands.

³⁶ The Strī (woman) hand is not separately described, but it will be seen that it consists in placing either hand on the stomach, indicating the womb.

Thus are described in order the eleven hands denoting relationships. Those not mentioned are to be inferred according to circumstances.

*Hands that indicate the forms which accord with the character and actions of Brahmā and other Devas:*³⁷

Brahmā: l. h. Catura, r. h. Haṃsāsya.

Śambhu: l. h. Mṛga-śīrṣa, r. h. Tripatāka.

Vishnu: Tripatāka with both hands.

Sarasvatī: l. h. Ardha-candra, r. h. Sūci.

Pārvatī: Ardha-candra with both hands, the left upward, the right downward, making Abhaya and Varada (Fear not, and Charity).

Lakṣmī: two Kapittha hands held at the shoulders.³⁸

Vijñeśvara: two Kapittha hands held forward.

Śanmukha: l. h. Trisūla, r. h. Śikhara, held upwards.

Manmatha: l. h. Śikhara, r. h. Kaṭaka.

Indra: Tripatāka hands crossed.

Yama: l. h. Pāśa, r. h. Sūci.

Nairṛti: Khaṭvā and Śakaṭa hands.

Varuṇa: l. h. Śikhara, r. h. Patāka.

Vāyu: l. h. Ardha-patāka, r. h. Arāla.

Kuvera: l. h. Padma, r. h. Gada.

Hands that indicate the Nine Planets (nava graha).

Sūrya: Solapadma and Kapittha hands held on the shoulders.

Candra: l. h. Solapadma, r. h. Patāka.

Āṅgārakha: l. h. Sūci, r. h. Muṣṭi.

Budha: l. h. Muṣṭi askew, r. h. Patāka.

Brhaspati: Śikhara with both hands, as if holding the sacred thread.

Śukra: Muṣṭi with both hands, the left raised, the right downwards.

Śanaīścara: l. h. Sarpa-śīrṣa, r. h. Trisūla.

Rahu: l. h. Sarpa-śīrṣa, r. h. Sūci.

Ketu: l. h. Sūci, r. h. Ardha-patāka.

³⁷ Showing Deva hands is referred to in a subsequent section as '*deva-vibhāvana*.'

³⁸ 'Held at the shoulders' is to be understood in the case of all the Deva hands unless otherwise indicated.

Hands of the Ten Avatārs of Vishnu.

Matsya: the Matsya hand is shown, then both hands Tripatāka level at the shoulders.

Kūrma: the Kūrma hand is shown, then both hands Tripatāka level at the shoulders.

Narasimha: l. h. Simha-mukha, r. h. Tripatāka.

Vāmana: Muṣṭi with both hands, one upwards and the other downwards, and towards the right side.

Paraśurāma: the left hand on the hip and Ardha-patāka with the right.

Raghurāma: r. h. Kapittha, l. h. Śikhara, held respectively near and far.

Balarāma: l. h. Muṣṭi, r. h. Patāka.

Krishna: Mrga-śirṣa hands facing one another on the shoulders.

Kalki: l. h. Tripatāka, r. h. Patāka.

(Buddha is omitted.)

The Rākṣasa Hand: Both hands Śakaṭa, held on the face.

Hands denoting the Four Castes:

Brāhmaṇa: Śikhara with both hands, as if holding the sacred thread, the right hand moved to and fro.

Kṣatriya: Śikhara with the left hand moved to and fro, Patāka with the right.

Vaiśya: l. h. Haṃsāsya, r. h. Kaṭaka.

Śūdra: l. h. Śikhara, r. h. Sūcī.

The Hands of the Eighteen other Castes are shown according to their work. In the same way the hands are to be inferred which indicate the people of different countries.

There are as many hands as meanings. Their usage is to be regulated by their literal meaning, category, gender, and suitability. So much is told in an abridged form, following careful research; those who are acquainted with the moods of the heart should use the hands with due care after consulting the texts, as may be required.

The following are mentioned in another book:

Hands of Famous Emperors.—*Hariścandra* Śukaṭuṇḍa. *Nala*, Mayūra. *Puruṣutsa*, Alapadma. *Purūravas*, Muṣṭi. *Sagara*, Alapadma on the head. *Dilīpa*, Patāka. *Ambarīṣa*, Kartarī. *Śibi*, Kapittha hand waved forwards. *Kārttivīrya*, two Patāka hands at the shoulders in *deva-vibhāvana*. *Rāvaṇa*, the same hands with widely separated fingers, feathered. *Dharmarāja*, hands waved near the arms. *Arjuna*, Tripatāka moved forward again and again. *Bhīma*, Muṣṭi hand moved forward. *Śaibya*, Sūcī hand with the finger twisted upward. *Naḥula*, Kaṭaka. *Sahadeva*, Śikhara. *Nahuṣa*, the hand moving. *Yayāti*, Tāmracūda. *Bhagīratha*, Ardha-candra hand made like Tripatāka, and this is also used for an eclipse of the moon (lit. seizing by Rahu).

For the Lords of the Earth *Mandhātā* and *Marutvān*, Mukula, Sūcī and Muṣṭi hands and the Ardha-patāka twisted upwards touching the body, these four hands are used in order. For the great kings *Raghu* and *Aja*, Ardha-patāka hands as aforesaid are used respectively right and left. *Daśaratha*, Ardha-patāka hands crossed. For *Rāma* the Śikhara hand, and also for other kings who bear the bow. For *Bharata*, Śikhara hand held on the right shoulder. For *Lakṣmaṇa*, the same on the left shoulder. For *Satrughna*, the same on the face. If these are done with the left hand on the left shoulder, it indicates those of the Lunar race.

Hands of the Seven Oceans:

Lavaṇa: Mukula hands moved upwards and downwards (*vyāvṛttacā-paveṣṭitau*).³⁹

Ikṣu: Alapadma hands in the same way.

Sūra: Saṅkīrṇa and Patāka hands in the same manner.

Sarpi: Catura (hands in the same manner).

Dadhi: Tripatāka hands in the same manner.

Kṣīra: Sarpa-śirṣa hands in the same manner.

Śuddhōḍaka (Jala): Patāka hands held just as before.

³⁹ Representing the up and down motion of waves.

Hands of the Famous Rivers.—Moving upwards and downwards (*vyāvṛttacāpaveṣṭitau*) indicates a river, etc.: for any river, the Patāka hand is used. I shall expound the right fashion of those hands that indicate Gaṅgā and other rivers, in accordance with their special virtues.

For *Gaṅgā*, etc., *Tāmracūḍa*; for *Yamunā*, *Rekhā*; for *Kṛṣṇāverī*, *Siṃha-mukha*; *Kaverī*, *Catura*; *Sarasvatī*, *Patāka* and *Catura*; *Narmadā*, *Ardha-patāka*; *Tuṅgabhadra*, *Haṃsāsya*; *Sarasvatī*, *Bāṇa*; *Vetrāvati*, *Sūci*; *Candra-bhāga* (Chenab), the hand moving; *Sarayu*, *Padma*; *Bhīmarathi*, *Arāla*; *Suvarṇa-mukhī*, *Ardha-catura*; *Pāpanāśinī*, *Śukatuṇḍa*. So it is said by those who know *bhāva*; and for rivers not mentioned here the *Patāka* hand is applicable.

The Upper Worlds.—For the Seven Upper Worlds, *Bhū*, *Bhūvar*, *Svarga*, *Jana*, *Tapa*, *Satya*, *Mahar*, the *Patāka* hand twisted upwards is applicable.

The Lower Worlds.—For the Seven Lower Worlds, *Atala*, *Vitala*, *Sutala*, *Talātala*, *Mahātala*, *Rasātala*, and *Pātāla*, the *Patāka* hand twisted downwards is applicable.

Hands indicating Trees.—*Aśvattha* (pipal), *Alapadma* hands, waving the fingers; *Kadalī*, *Mukula* hands interlocked, extended, and the fingers waved; *Nāraṅgī* (orange), *Padmakōśa*; *Lakṣuca*, *Bhramara*; *Panasa* (bread-fruit), *Catura*; *Vilva* (wood-apple), the same; *Punnāga*, *Patāka* and *Catura*; *Mandūrā*, *Khaṇḍa-catura*; *Vakula*, *Samdamśa*; *Vata* (banyan), *Patāka*; *Arjuna*, *Siṃha-mukha*; *Pātālī*, *Śukatuṇḍa*; *Hintāla*, *Kartarī-mukha*; *Pūga* (areca-nut), *Padmakōśa* hands crossed; *Campaḥa*, *Lāṅgula* hand downwards; *Khadira*, *Tāmracūḍa* quite face downwards; *Samī*, *Kartarī* hands interlocked; *Aśoka*, *Patāka* hands crossed, i. e. touching at the wrists and freely moving to and fro; *Sindhuvāra*, *Mayura* hands interlocked; *Āmalaka*, the *Samyama Nāyaka* hand, i. e. the forefinger and second finger together in the middle of the palm, the rest extended; *Kuruwaḥa*, *Kartarī* and *Tripatāka* hands; *Kapittha* (elephant-apple), *Alapadma* hands are crossed; *Ketakī* (screw-pine), *Patāka* and *Catura* hands crossed at the wrists; *Śimśapa*, *Ardha-candra* hands crossed; *Nimbāsala*, *Śukatuṇḍa* hands crossed; *Pārijāta*, the *Trijñāna* hand, i. e.

Patāka with both hands twisted upwards; *Tintriṇi*, Lāṅgula hand; *Jambu*, the Ardha-patāka hand; *Pālāsa*, the Ardha-candra hand; *Rasāla* (*mango*), the Tripatāka hand.

Hands that indicate the Lion and other Animals.—Lion, the Siṃha-mukha hand, i. e., r. h. Siṃha-mukha, and l. h. Patāka applied to the back of the right, the fingers being freely moved; Tiger, the Ardha-candra hand held face downwards; Boar, the Saṅkīrṇa-makara hand, i. e. in the aforesaid Matsya hand, the r. h. is held downwards and shaken, the five fingers being severally held apart, indicating bristles; Monkey, the Adho-muṣṭi-mukula hand is used, i. e. the thumb and second finger of the Muṣṭi hand are joined; Bear, l. h. Padma-kośa face downwards, r. h. Patāka placed on the back of the left; Cat, the Ardha-mukula hand, i. e. the thumb and third finger of the Muṣṭi hand are joined; Yak, the hands touching at the wrists, l. h. Muṣṭi, r. h. Mudrikā, making the Muṣṭi-mudrā hand; Iguana, Tala-patāka hand, i. e. the thumb and little finger of the Patāka hand are slightly raised; Porcupine Deer, the Candra-mṛga hand, i. e. the forefinger of the Mṛga hand is raised; Antelope, the Mṛga-śīrṣa hand; Black Antelope, the Muṣṭi-mṛga hand, i. e. the thumb and little finger of the Muṣṭi hand are extended; Mule, Nāgabandha hands directed upwards, indicating 'Cow-car'; Mouse, the Khaṇḍa-mukula hand, i. e. the forefinger of the Mukula hand is fully extended; Mole (?) (*girikā*), the Khaḍga-mukula hand, i. e. the forefinger of the Mukula hand is bent and extended horizontally (*tiryak prasārita*); Hare, the Tala-patāka hand is moved horizontally (*tiryak*); Scorpion, the Karakaṭa hand is directed downwards; Dog, the Madhya-patāka hand, i. e. the little finger of the Patāka hand is bent; Camel, the Khandāñjali hand, i. e. the thumbs of the Añjali hand are bent and moved up and down; Goat, Śikhara hands in contact face to face; Ass, the Bhinnāñjali hand, i. e. the forefingers of the Khandāñjali hand are bent in contact; Bull, the Tala-siṃha⁴⁰ hand, i. e. the second and third fingers are bent to touch the palm, and the thumb placed over them, and the

⁴⁰ i. e. *Siṃha-mukha*, with the back of the hand in the horizontal plane. Plate XVIII A.

two other fingers extended; Cow, the Saṅkīrṇa-mudrā hand, i. e. the middle finger is bent, and all the others extended, also indicating *Yantra-bheda*.

Hands that indicate Flying Creatures.—Dove, the Kapota hand fluttered (*puṅkḥita*); Pigeon, the same hand moved horizontally (*tir-yak*); Hawk, Śukatuṇḍa hand; Owl, Gaja-danta hands face to face in contact; *Gaṇḍa-bheruṇḍa*, Ardha-candra hands face downwards, touching at the wrists, and all the fingers separated; *Cātaḥa*, the Lāṅgula hand fluttered; Cock, the Bhramara hand; *Koḥila*, the Arāla hand fluttered; Crow, the Saṃdaṃsa-mukula hand, i. e. the forefinger of the Bhramara hand is placed on the thumb, and the hand fluttered; Osprey, the Sūcī hand relaxed (*apaviddha*); Parrot, the Śukatuṇḍa hand fluttered; Crane (*sārasa*), the Pradiṣa-mukula hand, i. e. the Mukula hand with the little finger slightly bent; Crane (*baḥa*), the mingled-Haṃsa hand, i. e. the forefinger and thumb are joined, the second and third fingers extended, and the little finger made to touch the palm, this is also used in *Mantra-bheda*; Curlew, the Līnālapadma hand is used, i. e. the little finger of the Alapadma hand is bent to touch the palm; Firefly, the Haṃsa-mukha hand, i. e. the thumb is joined to the topmost joint of the middle finger, and the hand relaxed; Bee, the Bhramara hand fluttered; Swan (*haṃsa*), the Haṃsāsya hand; *Caḥravāḥa*, Alapadma hands fluttered; Paddy-bird (*ḥoya-ṣṭika*), the Arāla-patāka hand, i. e. Arāla with the right hand, Patāka with the left, and the hands touching; *Vyāli*, the Vyāli hand, i. e. the forefinger and middle finger bent like a bow, the third finger placed at the base of the thumb, the little finger bent.

Hands that indicate Water-Animals.—Frog, the double Cakra hand, i. e. the thumb and forefinger go in, the middle finger is bent, and the little finger extended; Crab, the Līna-karkaṭa hand, i. e., r. h. Karkaṭa direct upwards and placed on the l. h., the fingers being interlocked; Leech, Sūcī hands moved along; Crocodile, Patāka hands crossed and held apart, also indicating a box; *Duṇḍupha*, the Kartarī-daṇḍa hand, i. e., r. h. Kartarī, face upwards, placed on the other fore-arm, and l. h. Kaṭaka-mukha.

This Mirror of Gesture has been edited by Tiruveṅkaṭācāri of Niḍāmaṅgalam, a very learned interpreter of Gesture and the like, according to the Bharata Śāstra, and into this work are likewise introduced many extracts from the Bharata Śāstra, for the pleasure of the cultivated public. Thus ends The Mirror of Gesture, with extracts from other books.

Śrī Sanātana-Rāma arpaṇam astu!

APPENDIX

POSITIONS AND MOVEMENTS OF THE FEET AND LEGS ¹

Four kinds of "feet" (*pāda*).—The characteristics of the different "feet" are related according to the old standard. The four sorts of "feet" are Maṇḍala, Utplavana, Bhrāmarī, and Pādacarikā.

Maṇḍala: the ten positions (*maṇḍala*) are: Sthānaka, Āyata, Ālīḍha, Pratyālīḍha, Prēṅkhaṇa, Prêrita, Svastika, Moṭita, Samasūcī, and Pārśvasūcī.

Sthānaka (repose): the feet are level and evenly aligned, with Ardha-candra hands at the waist (i.e., arms akimbo).

Āyata (arrival): the feet are at right angles (*caturaśrakau*), two and a half cubits apart, the knees bent sideways (*tiryak*).

Ālīḍha (stride): the left foot is advanced one and a half cubits from the right foot; the left hand Śikhara, the right hand Kaṭakamukha.

Pratyālīḍha (counter-stride): the Ālīḍha positions of the hands and feet are interchanged.

Prēṅkhaṇa (swinging): one foot is placed beside the heel of the other, with Kūrma hands.

Prêrita (advanced): one foot is set down firmly one and a half cubits from the other, the knees are bent sideways, one hand in Śikhara shown at the breast, the other Patāka extended.

Svastika: the right foot across the left, and right hand across the left.

Moṭita (grinding): resting on the toes, both knees touching the ground in succession, both hands Tripatāka.²

¹ The following is a translation of verses 259-325 given in Mr. Ghosh's edition and translation of the *Abhinaya Darpaṇa*, but not in the Telugu edition from which our version of the text was originally made.

² Mr. Ghosh's "stand on the earth" conveys a false impression: *prapadābhyām bhuvī sthītā* does not mean "standing on tip-toe," but "resting on the toes." The position would be one of simple kneeling if both knees were touching the ground at the same time; the position and motion are actually intended to be those of a person "grinding" corn.

Samasūcī (kneeling): the toes and knees are in contact with the ground.

Pārśvasūcī (one-sided kneeling): the toes and knee on one side are in contact with the ground.

Six kinds of resting position (*sthānaḥ sthānam*). — Resting positions are of six kinds depending on the position of the feet. They are Samapāda, Ekapāda, Nāgabandha, Aindra, Garuḍa, and Brahmā.

Samapāda (even feet); both feet alike. Used in making offerings of flowers, or in playing the part of a deity.

Ekapāda (one-foot): standing on one foot, while the other is held at the knee of the first.³ It is used to denote immobility, and ascetic practise (*tapasyā*).

Nāgabandha (serpent-knot): the two feet and the two hands are entwined. It is used in showing the "serpent-knot."

Aindra (regal): one leg is regularly bent, the other foot and knee raised, the hands relaxed. Used for Indra or any king.⁴

Gāruḍa: in the Ālīḍha position, one knee is made to touch the ground, and the (appropriate) gesture made by the hands.⁵ (Plate XIV A.)

Brahmā: each foot is laid on the knee of the other leg. Used to denote the muttering-of-incantations (*japa*), etc.

The five kinds of leap (*utplavana*). — The characteristics of leaps are described. The five kinds of leap are Alaga, Kartarī, Aśva, Moṭita, and Kṛpālaya.

Alaga: leaping from side to side with both hands Śikhara at the waist.

Kartarī (scissors): leaping on the toes, the left foot behind, as if representing scissors, with Adhomukha and Śikhara hands at the waist.

³ Apparently as in Pl. XII B-D.

⁴ This is evidently an *āsana* (seance), not a "standing" position, but approximately the same as what is commonly called in iconography *līlāsana* or *mahārāja-līlāsana*. One must not be misled by the use of the root *sthā* (in *sthānam*, *sthitvā*, *sthitam*, etc.) throughout the present section; *sthā* is employed in the sense "to assume a position of rest," not in the narrower sense of the English "stand" (up). This is conspicuous in the case of the Brahmā position, where *sthitam* is employed in connection with the cross-legged manner of sitting generally known in iconography as *yogāsana*, and here Ghosh himself (who misunderstands the Aindra position) renders *sthitam* by "sitting."

⁵ The hands as in Plate XIV, fig. c. The rest of the description applies to the position in which Garuḍa is regularly represented in iconography.

Aśva (horse): one foot advanced, the other behind, and leaping on both at once, with Tripatāka hands.

Moṭita (trampling): leaping scissor-wise alternately from side to side, with Tripatāka hands.

Krpāḷaga: lift the heels of both feet alternately to the waist, and exhibit Ardhaacandrakalā hands between them.

The seven kinds of flight (*bhrāmarī*).—The characteristics of the flights are described. The seven kinds are *Utpluta*, *Cakra*, *Garuḍa*, *Ekapāda*, *Kuñcita*, *Ākāśa*, and *Aṅga*.

Utpluta (leap): the whole body, being in the Samapāda position, is revolved.

Cakra (wheel): keeping both feet on the ground and the hands in Tripatāka pose, one spins (*bhramate*) like a wheel.

Gāruḍa: extending one foot horizontally (*tiryak*), and kneeling with the other leg, stretch out both arms symmetrically and whirl them (*bhramayet*).⁶

Ekapāda (one-legged): standing on one foot, by means of the other spin round (*bhramayet*) very quickly (*satvaram*).

Kuñcita (bent): whirling (*bhramanam*) with knees bent.

Ākāśa (aerial): leaping with both feet stretched wide apart, revolve the whole body.

Aṅga (body): making a flying-turn of the body with feet half a cubit apart, and coming to rest.⁷

The eight motions (*cārī*).—Now the characteristics of the different movements are described in order. Eight are familiar to the knowers of Nāṭya-śāstra, viz. *Calana*, *Caṅkramaṇa*, *Saraṇa*, *Veginī*, *Kuṭṭana*, *Luṭhita*, *Lolita*, and *Viśama*.

Calana (motion): to advance the foot from its original place is "motion."⁸

⁶ As in the *Gāruḍa* resting position (*sthānam*) described above, but now by means of the moving arms indicating flight.

⁷ Most of the "leaps" are characteristic of the Tāṇḍava style and are employed only by male dancers. The *Ākāśa* and *Aṅga* leaps in particular may be constantly seen in the Sinhalese "devil dances."

⁸ As in *Kuṇḍamālā*, III, 13 f., where *Siṭā* registers *intended* motion by "lifting a foot" (*padam utkṣipya*).

Caṅkramaṇa (walking): when both feet are turned outwards and deliberately lifted one after the other, that is called "walking."

Saraṇa (crawling): a hand over hand motion like that of a leech covering ground horizontally (*tiryak*), made with Patāka hands, expresses "crawling."⁹

Veginī (speedy): going either on heels or toes, if one registers (*natet*) a hurried motion, showing Alapadma and Tripatāka hands successively, then because of the speed it is called the "speedy" movement (running).

Kuṭṭana (stamping): striking the ground with the heel or toes or whole sole is "stamping."

Lūṭhita (rolling, or swaying as if drunken): starting from the Svastika position, "stamping" becomes "rolling."

Lolita (wavering): after "stamping," very slowly moving the foot before it touches the ground is "wavering."

Viśama (contrary): alternately setting the left foot to the right of the right and the right to the left of the left is "contrary" motion.

The ten gaits (*gati*).—Now the characteristics of the different gaits are described in order. Ten are familiar to the knowers of the Nāṭya-śāstra: Hamsī, Mayūrī, Mṛgī, Gajalīlā, Turaṅgiṇī, Simhī, Bhujaṅgī, Maṇḍūkī, Virā, and Mānavī.

Hamsī (goose): turning from side to side, slowly putting down one foot after the other half a cubit apart, like a goose, with Kapittha hands.

Mayūrī (peacock): standing on the toes with Kapittha hands and bending the knees alternately.

Mṛgī (deer): springing like a deer forwards or sideways, with Tripatāka hands.

Gajalīlā (elephant-grace): a slow and regular gait with Patāka hands sticking out on both sides.¹⁰

⁹ I do not see how Ghosh derives his "by joining one heel with another (at each step)"; the text reads *eṣenānyasya pāṇinā*, not *pārśpinā*. It seems to me that "crawling" is registered by the hands alone, without any movement of the feet. Neither the "motions" (*cāri*) nor the "gaits" (*gati*) necessarily involve any actual forward movement on the actor's part.

¹⁰ The hands evidently representing the elephant's ears.

Turaṅgiṇī (horse) : raise the right foot and make quick jumps, with the left hand Śikhara and the right Patāka.

Simhī (lion) : leaping quickly on the toes, with Śikhara hands.

Bhujāṅgī (serpent) : as aforesaid, with Tripatāka hands on both sides.

Maṇḍūkī (frog) : moving somewhat like the lion, with Śikhara hands.

Virā (heroic) : the left hand Śikhara, the right Patāka, when approaching from a distance.

Mānavī (human) : moving round in a circle and immediately approaching,¹¹ the left hand at the waist, the right in Kaṭakamukha.

Positions, Leaps, Flying-turns, Motions, and Gaits in combination with each other are of endless variety; and these are to be learnt from those who are expert in dancing, from the books (*śāstrataḥ*), from tradition (*sampradāyataḥ*), and by the aid of the wise, — there is no other basis.

¹¹ Corresponding to the stage direction *parikramati*, so commonly given in the *Kuṇḍamālā*, and other dramas.

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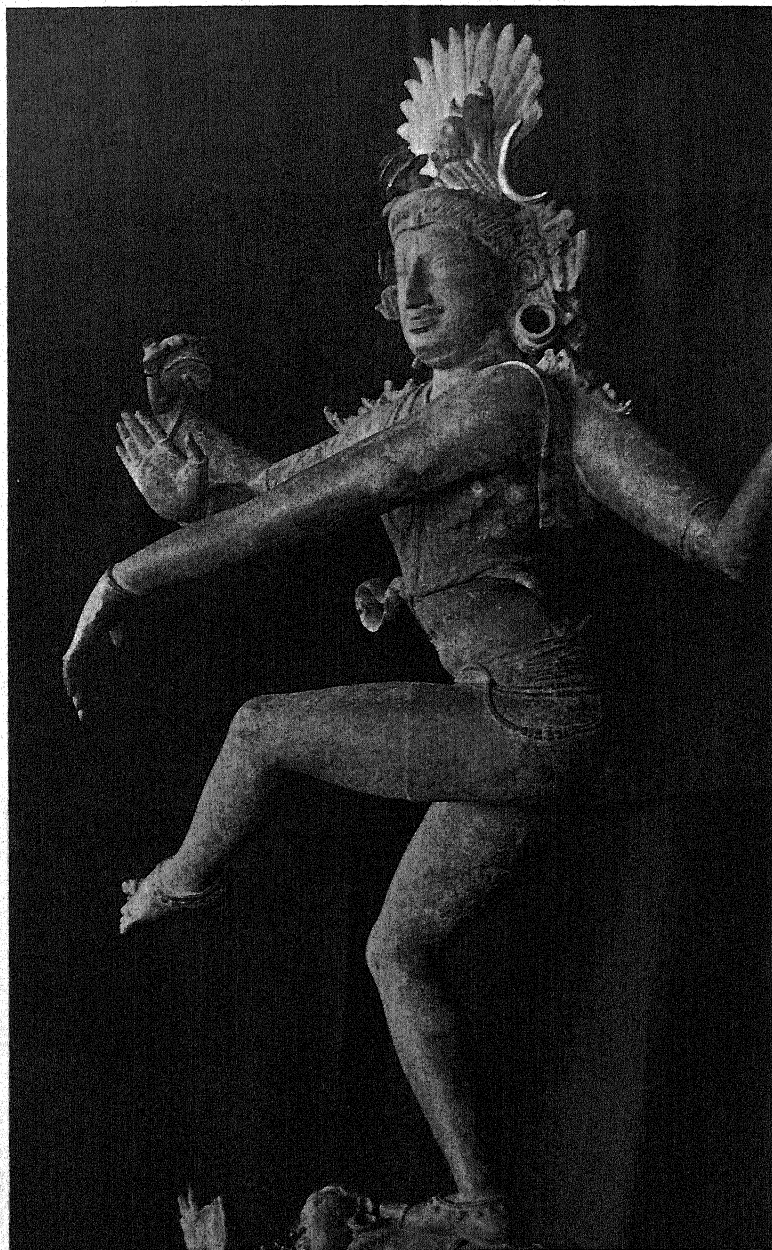
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PLATES





THE COSMIC DANCE OF ŚIVA (NĀṬARĀJA)

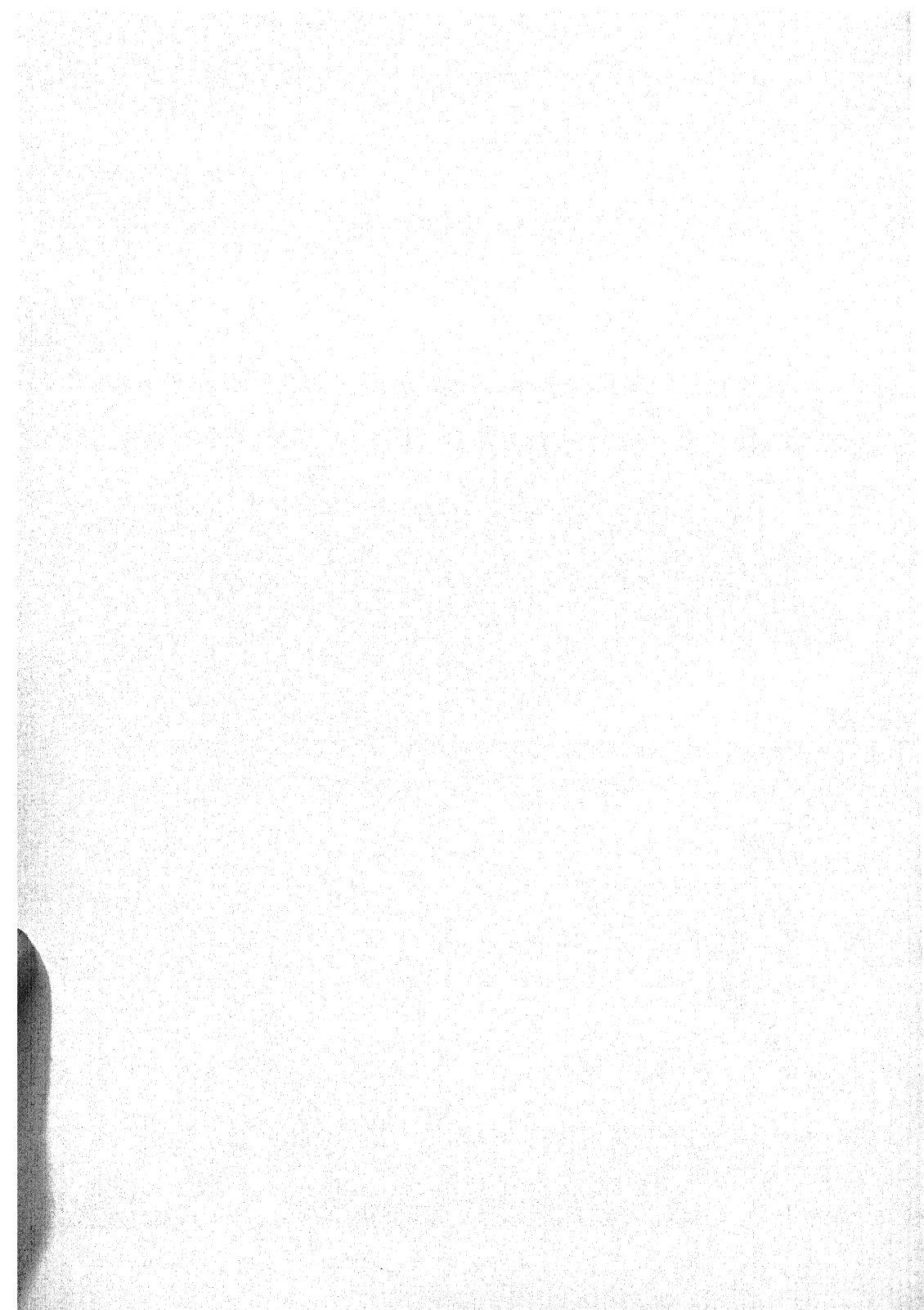
Copper figure in Madras Museum, 15th century. The first right hand holding a drum, the second in *abhaya mudrā*, the first left hand (out of the picture, see Plate XVI B) holding a flame, the forward left hand exhibiting the *gaja* or *dardra* pose (cf. Plate III).





KURUKULLĀ

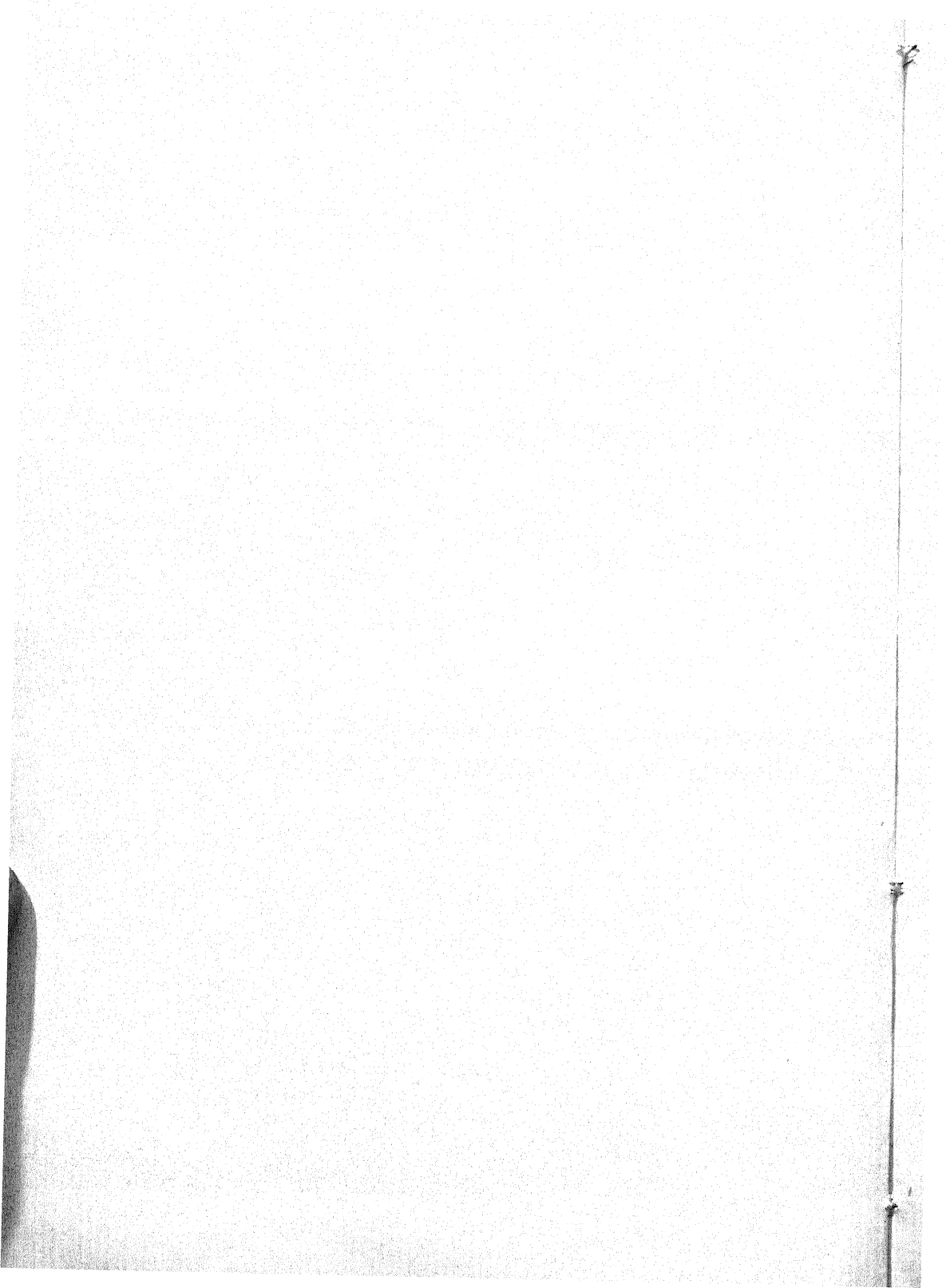
Nepalese copper figure, about sixteenth century, Calcutta Museum, seventeenth century.
Upper hands in position of shooting an arrow (cf. Plate XX c).

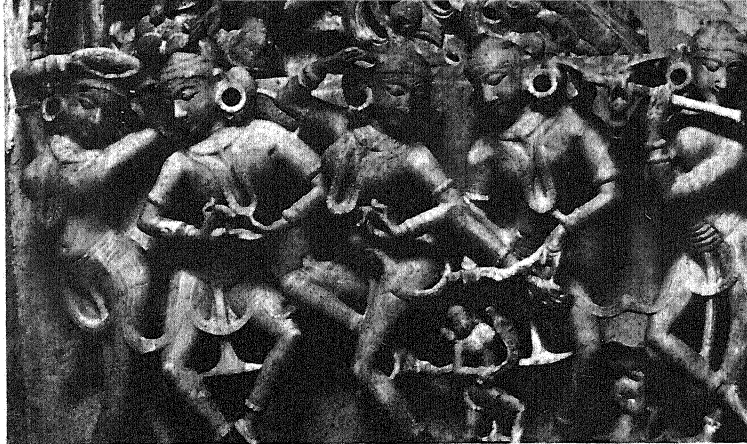




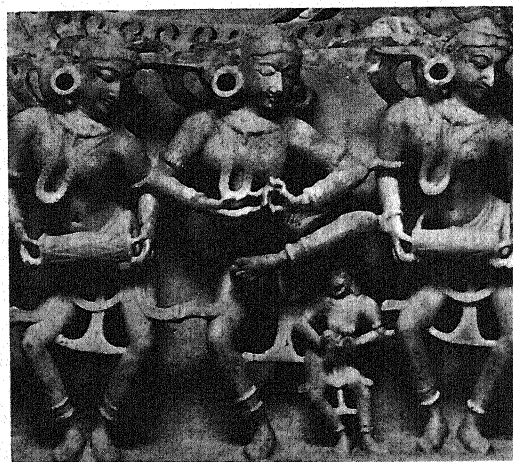
DANSEUSE

Hands corresponding to the forward hands of Plate I. Buddhist frieze at Borobudur, Java, eighth century, A.D.

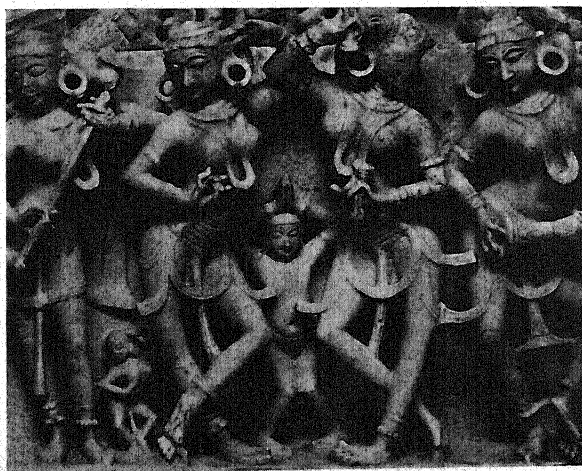




A

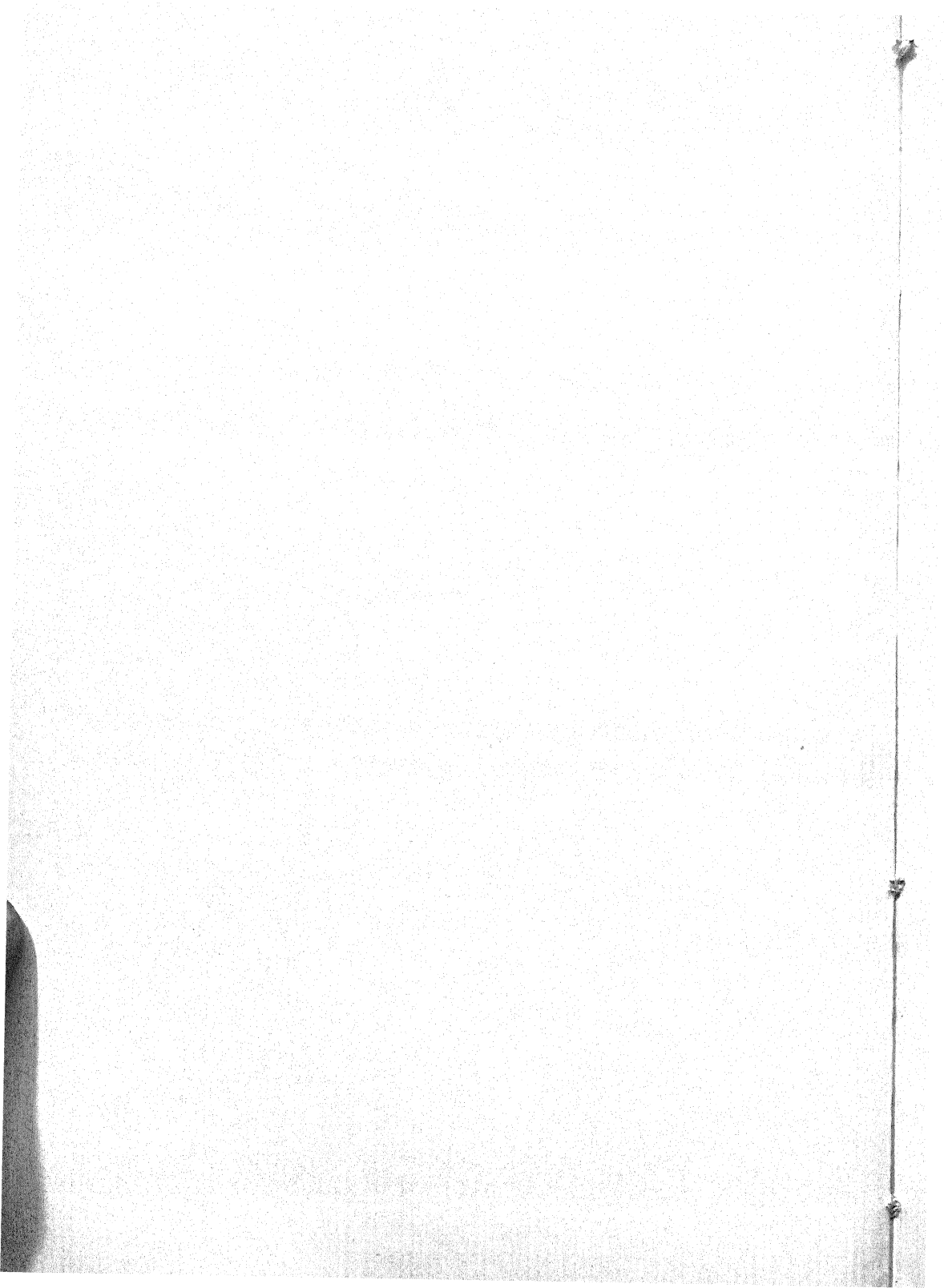


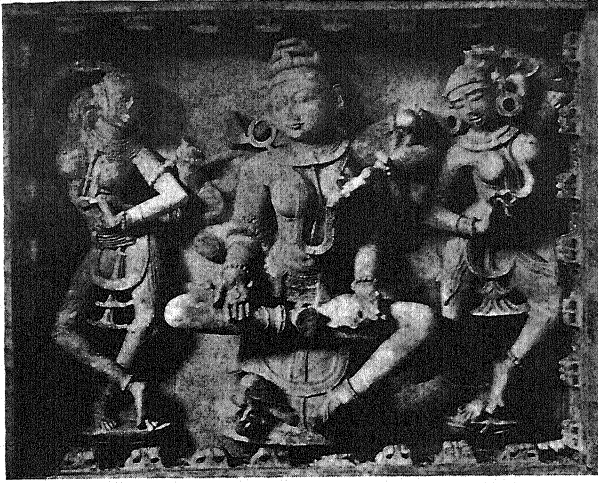
B



C

CEILING SCULPTURE AT DILWĀRĀ, MT. ĀBŪ
Dance with hand poses, and music.





A. DANSEUSES BEFORE A JAINA GODDESS
Ceiling sculpture at Dilwārā, Mt. Ābū, twelfth century.



B. APSARASES DANCING

In the Vaikunṭha Sabhā of Vishnu: from an early Kāṅgrā painting in the collection of Mr. W. Rothenstein. Early eighteenth century.



DANSEUSE

From an Ajanta fresco (fifth to sixth century A.D.): tracing by Samarendranath Gupta.



A. BUDDHA

(The r. h. alone is *hamsāsya*.)
Nepalese, eighth to ninth century.

Seated in *padmāsana*, the hands in *dharmacakṛa mudrā*.
(Museum of Fine Arts, Boston.)



B. BODHISATTVA

Seated in *lalitāsana*, the r. h. *tripatāka*, l. h. holding stalk of lotus.

(Javanese, ninth to eleventh century.)
(British Museum)



C. *Hamsāsya* hand, from a Nepalese image.



D. *Kartari mukha* or *mayūra* hand (holding stalk of a lotus), from a Nepalese image.



E. HANDS OF A DANCING ŚIVA
r. h. *ardha-candra* (for *patāka*), making *abhaya mudrā*.





SEATED IMAGE WITH *ĀṆJALI* HANDS

COPPER GILT FIGURE OF A DONOR

Nepal, sixteenth to seventeenth century. Indian Museum, South Kensington, London.



NAUTCH DANCE BEFORE A ROYAL PATRON

From a sixteenth century Rājasthānī illustration of *Pañcama* (?) *rāginī*, a musical mode, the dancer exhibiting *patāka* hands: chorus to left.



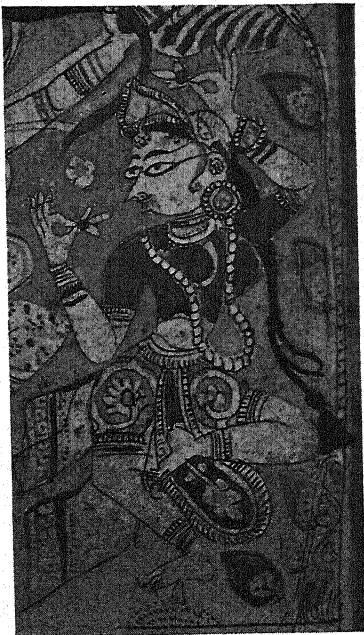
A. DANCE OF ASPARASES
Bharhut, 2nd century B.C.



B. DANSEUSE IN PAVILION
Rāni Gumphā, Udayagiri, 1st century B.C.



A. APSARAS DANCING ON LOTUS
Amarāvati, ca. 200 A.D.



B. DANCING ON A NEEDLE
(*hamsāsya hands*). Jain painting, 15th
century



C. DANCING APSARAS
Chennakesvara Temple, Belūr,
twelfth century



D. DANCING APSARAS
(*mayūra hands*). Palampet, twelfth or
thirteenth century



A. DANCE AND ACCOMPANIMENT
Deogarh, Jhānsi District. Gupta period, fifth century



B. DANSEUSE AND ORCHESTRA
Pawāyā, Gwāliar. Gupta period, fifth century



A. STAFF DANCE (*daṇḍa rāsa*)
Mallesvara temple, Bezwādā, sixteenth century



B. MALE DANCERS IN PROCESSION
Amarāvati, ca. 200 A.D.
Calcutta Museum



A. GARUḌA (*gāruḍa sthānam*)
Rāmgarh, Orissā, 10th century



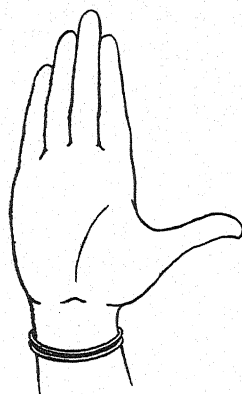
B. HAND OF APSARAS (*katakamukha*)
Bayon, Angkor, 12th century



C. DANCE ENSEMBLE,
Amarāvati, ca. 200 A.D.



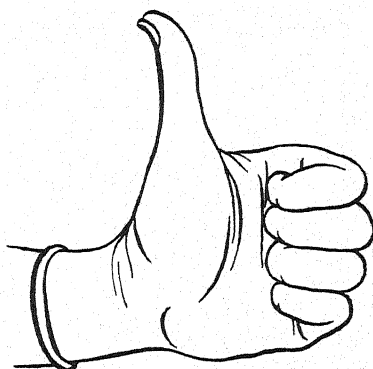
A. *Patāka* hand



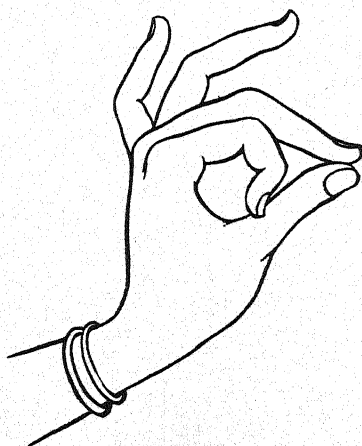
B. *Ardha-candra* hand



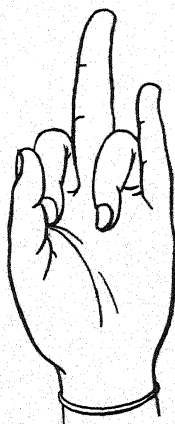
C. *Muṣṭi* hand



D. *Śikhara* hand



E. *Bhramara* hand

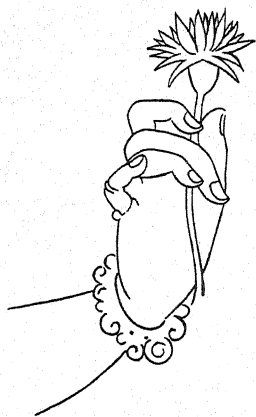


F. *Sūkṣatunḍa* hand

SINGLE HANDS

(From drawings by Miss Dorothy M. Larcher.)

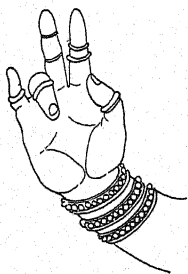




A. *Kaṭaka mukha* hand with blue lotus (hand of Bodhisattva, aṇṇā).



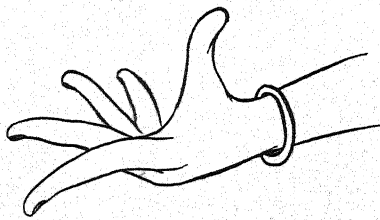
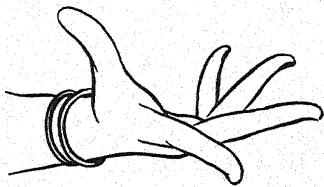
B. *Ardha-candra* hand, with flame (upper left hand of figure represented on Plate I).



C. *Kartari mukha* (hand of an image in Madras Museum).



D. *Padmaṇḍa* hand.



E. *Udvēṣṭitālapadma* hands.

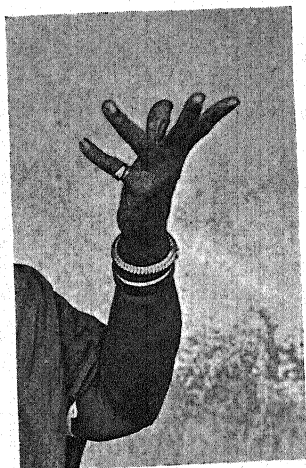
SINGLE AND COMBINED HANDS
(D and E drawn by Miss Dorothy Larcher.)



A. *Tripaiāka* right hand



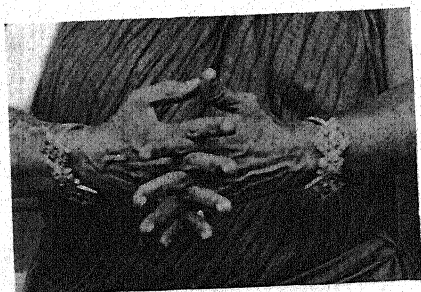
B. *Simha-mukha* left hand



C. *Alapadma* left hand



D. *Śikhara* left hand

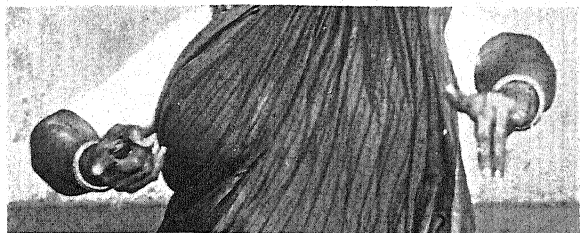


E. *Karkāṭa* combined hands (a grove of trees)



F. *Pāśa* combined hands (enmity)

SINGLE AND COMBINED HANDS



A. r. h. *Sūcī*, l. h. *simha mukha*: representing Krishna driving cattle.



B. RAISING MT. GOVARDHAN



C. THE RICE-MORTAR
(*Alapadma* hands)

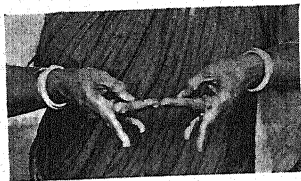


D. BOTH HANDS *udveṣṭitālapadma*
COMBINED HANDS (TANJORE)





A. EYEBROWS LIKE THE CRESCENT MOON
(r. h. *simha-mukha*, l. h. *candra-kaḷā*).



B. A BED



C. THE FISH, *matsya*
(Avatar of Vishnu)

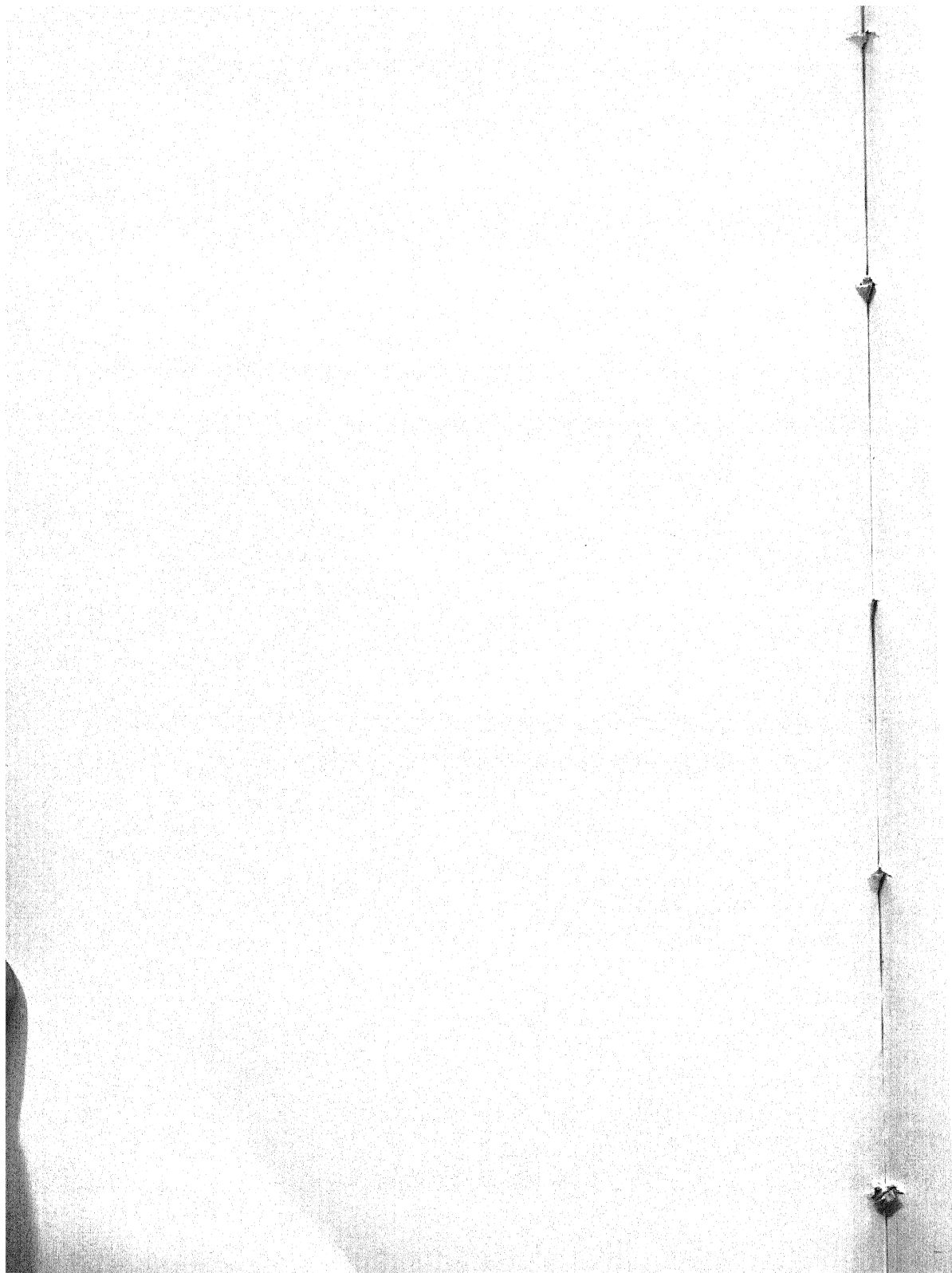


D. THE TORTOISE,
kūrma (Avatar of
Vishnu)



E. GARUḌA
(Vehicle of Vishnu)

COMBINED HANDS (TANJORE)





A. AVERSION

(Both hands *ardha-candra*, for *patāka*)

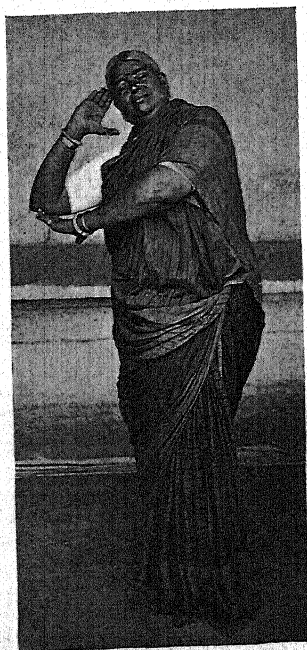


B. KRISHNA WITH THE FLUTE



C. SHOOTING WITH THE BOW

(r. h. *simha-mukha*, l. h. *śikhara*)



D. SLEEP

(Both hands *ardha-candra*, for *patāka*)

COMPLETE POSES (TANJORE)